THE One for AMIGA GAMES
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51,625* Readers Can't Be Wrong!
*ABC Jan-June 1991

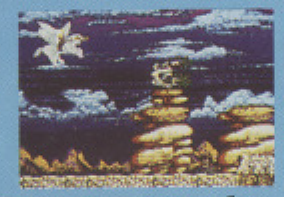
Britain's Biggest-Selling Amiga Games Mag – And That's Official!

POCKET POWER!
The Bitmaps Delve Deep For A Dose Of Arcade Action

TWO MORE FULLY-PLAYABLE GAME DEMOS!
Gremlin's Pegasus and Infiltrator from Psygnosis

DISK 2 THE ONE SNEAK PREVIEW

NO DISK? SEE YOUR NEWSAGENT


On a wing and a prayer with Gremlin's **PEGASUS**


Beast 2 meets the Killing Game Show in Psygnosis' **INFILTRATOR**

HEIMDALL
Your First Chance To See Core's Norse Adventure

IT'S VIKING GOOD!

THE ULTIMATE GAMES MACHINE!
What the stars would like to see – page 39

WIN! A Trip To The Lucasfilm Ranch In California!

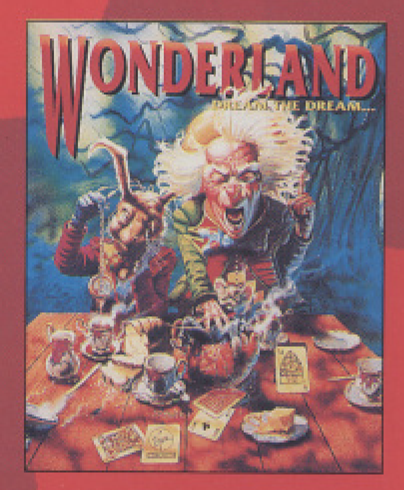
BRAVE NEW WORLD
Gremlin's Utopia Takes On Populous and Sim City

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- **STUNNING** – Eye Of The Storm by Empire
- **THUNDERHAWK** – Core Has Lift-Off
- **ROD-LAND** – So Cute It'll Make You Puke
- **PEDAL TO THE METAL** – With Lotus 2

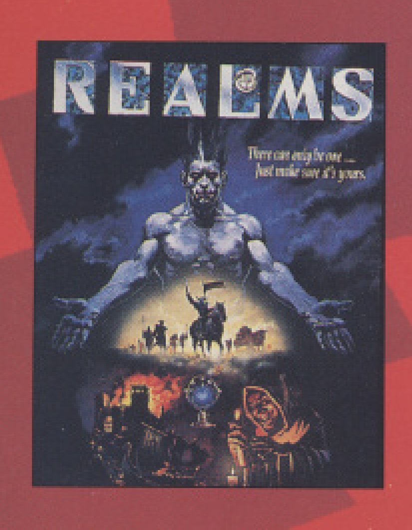




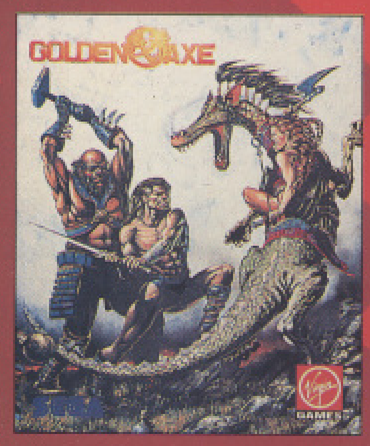
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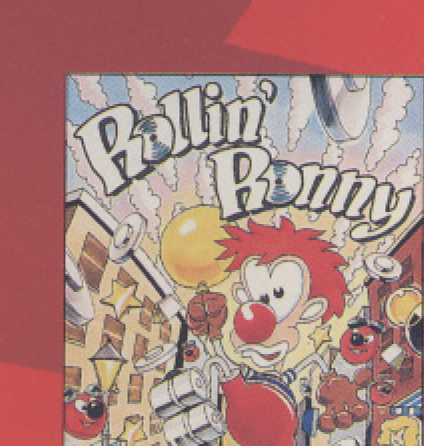
WONDERLAND
Puzzles, conundrums, potions, a caterpillar, mushrooms and a very mad hatter for your **IBM PC, Amiga, Atari ST and Archimedes.**



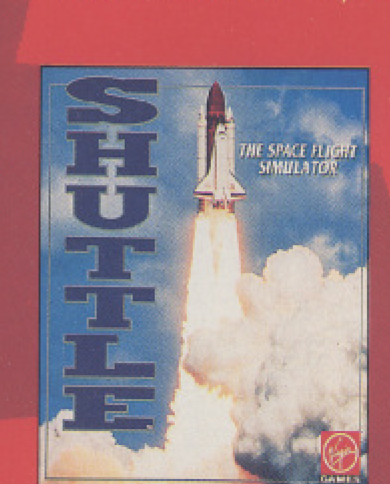
REALMS
"Let's make no bones about it. Graftgold's REALMS looks like being the game to topple PowerMonger as the greatest strategy game on home computers... it's going to be a stunner!" C&VG. Released in Autumn on **IBM PC, Amiga and Atari ST.**



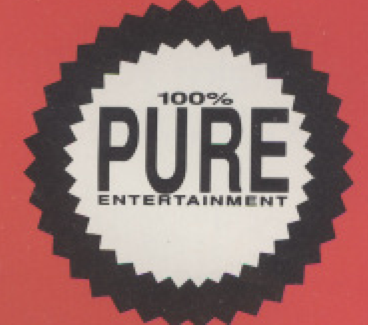
GOLDEN AXE
The smash hit coin op hacks and slashes its way onto the small screen. "Best 16 bit coin op conversion" - 1991 Golden Joystick Awards. Available on **IBM PC, Amiga, Atari ST, C64, Spectrum and Amstrad.**



ROLLING RONNY
Ronny's the coolest dude in town. Help him skate through nine levels of bizarre creatures, superb animation and weird power-ups. Released in Autumn on **IBM PC, Amiga, Atari ST and C64.**



SHUTTLE
The most authentic space simulation ever. Released in the autumn on **IBM PC, Amiga and Atari ST.**

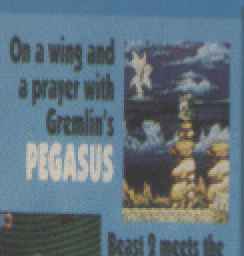


COMING SOON... 3D SNOOKER AND FLOOR 13.





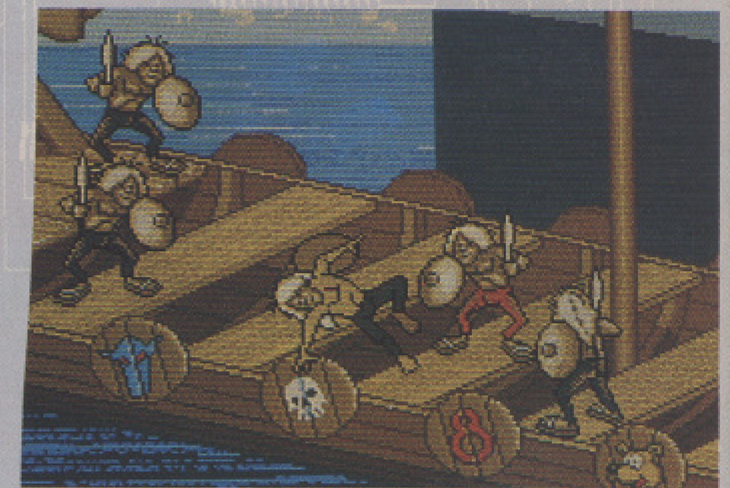
On a wing and a prayer with Gremlin's PEGASUS



Beast 2 meets the Killing Game Show in Psygnosis' INFILTRATOR

CON

LESS MEANS MORE... We may not have much in the way of reviews this month, but what we do have is all pretty spectacular. *Mega-Lo-Mania, Utopia, Magic Pockets, Rod-Land, Head Over Heels*... for once there's actually a lot of good software being released during the summer. Even so, it looks like the best is yet to come. Check out our stunning (new–look) Work In Progress on Empire's *Eye Of The Storm* to see what we mean. We guarantee you've never seen a 3D game like it – and no, it's not April. We can't leave this month without saying a fond farewell to our long-time designer, Gareth Jones (he's been with us for 36 issues, two babies and more migraines than you could shake a bottle of Paracetamol at. He's heading off to make the pages of our sister magazine *PC Leisure* look good so we wish him all the best in his future career.
Ciarán Brennan



SEPTEMBER 1991

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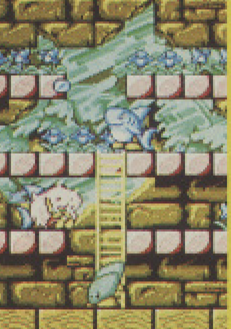
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GAMES FEATURED THIS ISSUE











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The trouble with most banks is what they tell you goes in one ear and out the other.

Well for once there's something worth taking notice of.

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So if that sounds like what you're looking for in a bank, all you have to do is fill in the coupon and take it, together with some identification, to your nearest branch of NatWest or call us **Free** on **0800 200 400** for more information, (any time from 8am to 8pm, Monday to Friday).

But get moving. Accounts must be opened by 15th October because the vouchers expire on 31st October 1991.

*For the context of this promotion, music also incorporates spoken word.

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Accounts must be opened by 15th October 1991.

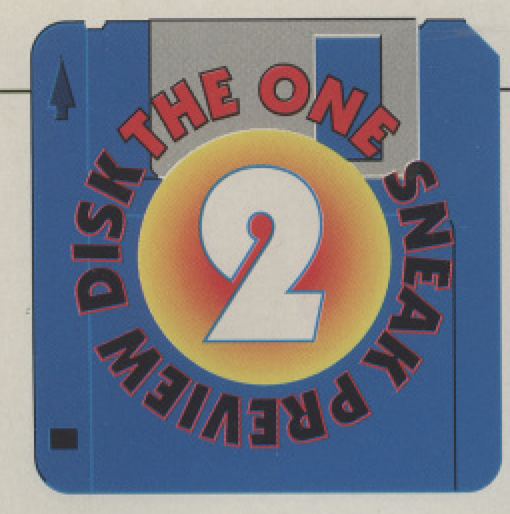
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WH SMITH







GIVING NEW MEANING to the term 'raising your flaps', Gremlin's alternative flight simulator takes to the skies in a mythological battle against the bad guys.

The full game (due for release in October) will feature around 40 levels, split over two different sections – walking and flying. The idea is to stop Satan from enslaving the four souls of death, time, fate and war and using them for his own means.

This means that you'll have to take on all of his foul minions, in all of their foul forms, with the aid of your trusty magic sword (what did you expect? An Uzi?) and, of course, Pegasus the winged horse.

PEGASUS

INSTRUCTIONS

Pegasus is a shoot 'em up, pure and simple. For the purposes of the demo, you get to play through one of the flying sections. Controls via the joystick are as you'd expect (up is up, down is down etc.) but there are one or two things about your weapon that you should be aware of, namely, the power-ups. Take out an entire wave of enemies and you'll probably be rewarded with a score-boosting gem. A few of the larger bad guys drop weapon boosters when they die. Only two are included for the demo, a smart bomb and an extremely powerful laser (lasers? In Greek mythology?).



THE DO'S AND DON'TS FOR LOADING YOUR DISK

DO:

Remove all unnecessary peripherals while your computer is switched off.
Turn on the computer and wait for the workbench screen.
Insert your disk and wait for the menu.
Press the desired key to start one of the demos.

DON'T:

Attach your computer to a high-voltage power grid.
Boil the disk in hot tar for three weeks.
Run naked across the pitch during an England cricket match with the disk in a strategically-placed position (then again, we could do with something to liven it up).

LOADING PROBLEMS AND FAULTY DISKS

If you should experience any loading problems with your disk, simply pop it into a jiffy bag or padded envelope and send it to:

The One Disk Replacements, PC Wise, Unit 3, Merthyr Industrial Estate, Pentrebach, Merthyr Tydfil, Mid. Glamorgan, CS48 4DR.

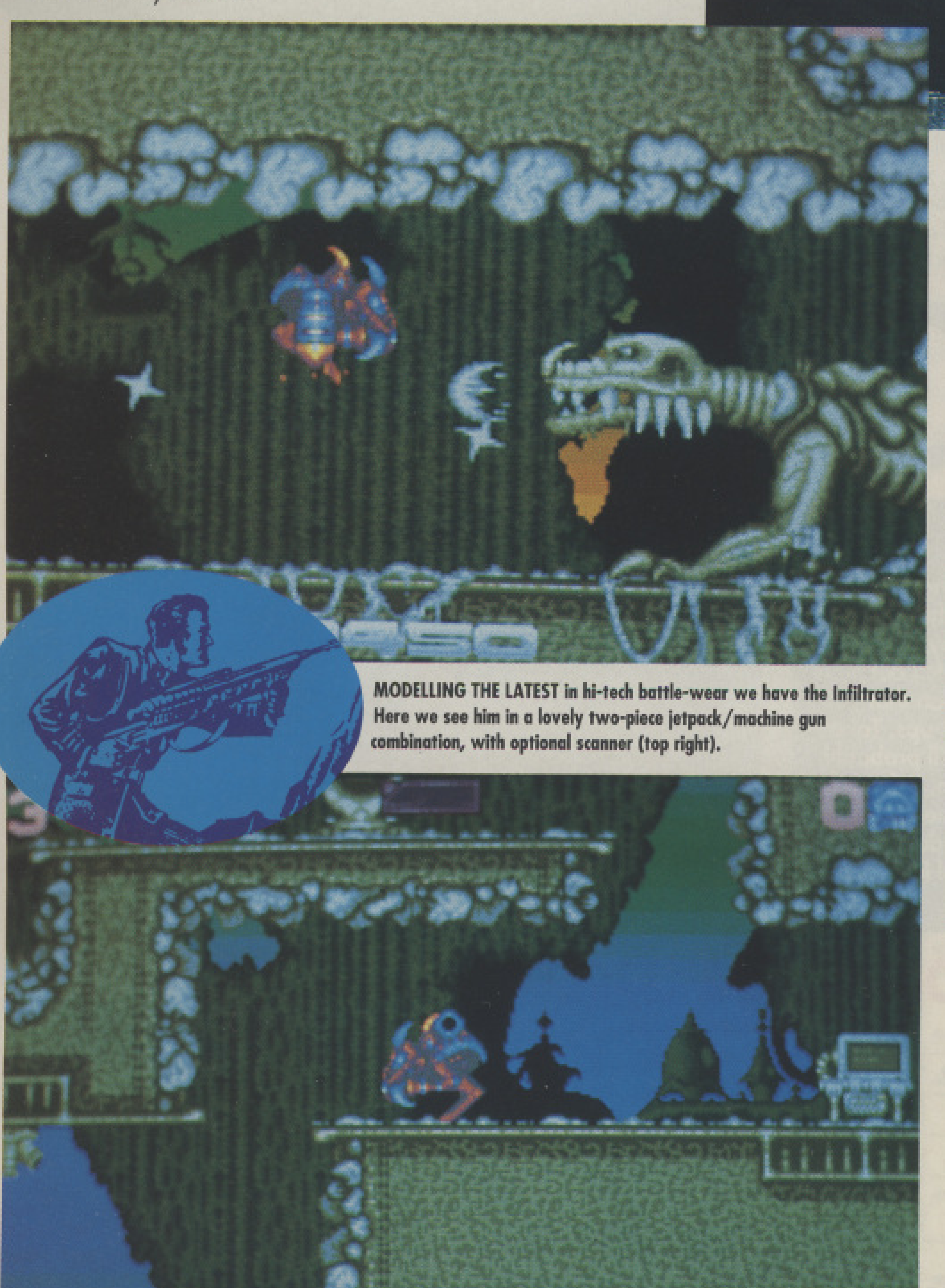
Think of a number between one and 20, double it, subtract three and if the result is 28, that's how many days you'll have to wait for your replacement to arrive. If it's something else, start again until you get it right.

THE ONE DISK 2 SNEAK PREVIEW

INFILTRATOR

WHAT'S *INFILTRATOR*, you ask? Only a brand new project from those marvellous chaps at Psygnosis, that's what. Our cover disk provides you with a playable demo of level one, but because it's still under development, the plot is rather sketchy, so for the time being just make one up yourselves and get on with playing the game.

Here's how you do it.



MODELLING THE LATEST in hi-tech battle-wear we have the Infiltrator. Here we see him in a lovely two-piece jetpack/machine gun combination, with optional scanner (top right).

INSTRUCTIONS

Our hero (let's call him Inty, for want of a better name) has at his disposal a gun and a jetpack. Unfortunately, both have the annoying habit of running out, so constant refills need to be found.

Also dotted around the landscape are various other objects (the purpose of which can be obtained by activating the computer terminals). Inty needs to successfully manipulate the objects with the environment to progress further into the game.

The jetpack is used by finding fuel, then launching himself from one of the takeoff/landing points. Inty can then fly around to his hearts content, providing there's fuel left.

To activate the computer terminals, simply stand over them and press fire to call up the menu (although only the scanner and the object identifier work in the demo).

SORRY!

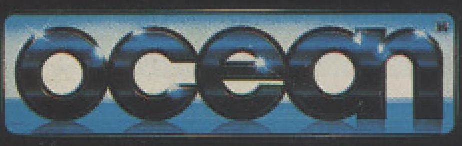
You're probably wondering why Aquaventura isn't swimming around on your disk. The truth is, so are we. Due to some sort of production problem up in Scouse-land, Psygnosis couldn't put the demo together in time so they sent us Infiltrator instead. A fair swap, wouldn't you agree?

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Welcome once again to the pages written by you, the readers of The One For Amiga Games. We've had a mixed bag this month, covering all sorts of topics, from the demise of Cinemaware to the play-testing of our Sneak Preview disks. But it wasn't mixed enough to throw up a single entry that we deemed worthy of winning our coveted Letter Of The Month prize. Come out of hiding all of you clever contributors and set our minds racing with the sharpness of your thoughts. Remember, there's a T-shirt in it for the reader who comes up with the best, and most thought-provoking, entry.

MOVIE ENDING

Dear The One,
A friend of mine told me that he read in a magazine that Cinemaware won't be producing games any more.

I can't believe this. Why did they stop producing games? They made the Amiga look brilliant with superb games (perhaps I should say movies instead of games) like *Rocket Ranger*, *Wings*, *It Came From The Desert*, and so on.

A friend of mine bought an Amiga just through seeing their work on it! Didn't Cinemaware sell enough, or what?

Bearing all of this in mind, will *TV Sports Baseball* ever appear? And when will *4D Sports Boxing* be available in the shops?

André Warringa,
Holland.

Never fear André, Cinemaware may have ceased trading after running into cashflow problems while producing TV Sports Baseball, but all is not lost – Bob Jacobs, the man behind Cinemaware is back with his own development company, Acme Interactive, while Mirrorsoft now owns the Cinemaware name. Put the two together and you can expect imminent releases of both TV Sports Boxing and TV Sports Baseball followed by the wacky futuristic gladiatorial simulation they're calling Rollerbabes.

NEVER MIND THE BOX

Dear The One,
Like most computer users, I'm waiting in anticipation for all of the new re-releases which are currently flooding the Amiga market.

Games such as *TV Sports Football*, *Waterloo* and the Infocom adventures are bound to do very well indeed. People who missed them first time around can now get these titles at a fraction of the original cost.

No doubt Amiga owners have noticed that the budget companies package their products in small, non-gloss but adequate cases and boxes.

I suppose this is because these companies have too little money to waste on large flashy boxes. Whatever the reason, it's good sense. A game is a game no matter the style or size of its packaging and besides, you should never judge a book by its cover!

Why some software houses spend huge amounts of cash on large boxes I'll never know. True, they make a title more appealing, but tend to be extremely bulky and take up too much shelf space in the smaller computer shops.

Even certain reviewers claim that a large box can often hide a rubbish product underneath.

If companies were to produce smaller boxes, they would save money – cash which could be better used for funding future product. Furthermore, do companies think about what damage they are doing to the environment by wasting (limited) paper in this way?

What are your views on this subject?

Stuart N. Hardy,
Wales,
Sheffield.

Another month, another letter from Stuart Neil Hardy! These letters are becoming about as regular as press releases from Electronic Arts telling us that Birds Of Prey has been delayed. Anyhow, Stuart, we agree that re-releasing games at a lower price is a good idea: not only does it give people a chance to catch up on old favourites, it also gives people who've only just got their computers a chance to get their hands on some of the still-playable games that would otherwise be difficult to get hold of – the only thing we're not sure of is whether the prices are low enough. On the subject of packaging, most software companies package their games the way that the bigger stores such as Boots and W.H. Smiths ask them to, so if you've got any reason to complain, complain to them. Right then Stuart, you've had your say, how about leaving the letters pages free for some of our other readers to write in?

DISK MANAGER

Dear The One,
Over the past few months, the cover disks on many magazines have contained two or more files – a recent copy of *CU Amiga* had a formatter and a calculator for example. This isn't exactly what we want to see on our disks.

Instead of the files just mentioned, would it be possible to have readers send in the teams which they've nurtured on Anco's *Player Manager* and put these onto the cover disk instead.

This, I believe, would be extremely popular, as these teams can also be used on *Kick Off 2*.

How about it?

Neil Higgins,
St. Helens,
Merseyside.

How about it indeed? We notice that you didn't favour us with any of your own Player Manager teams, but if any other readers would like to see this happen, why not send us the teams on disk to the usual address?

BRAZIL NUTS

Dear The One,
I will be going to teach kids in Brazil soon. I would like to know if I can use my trusty Amiga in South America – is the power supply the same as what we use over here?

I hope it is, because I don't want to sell my trusty old companion.

Mr. A. Dalli,
Lambeth,
London.

Interesting point number 345 – did you know that Amiga actually means 'girlfriend' in Spanish? Yes, of course you did, sorry about bringing that up again. In answer to your question: as far as we are aware, all Latin American countries use the 110-volt system, whih means that your 'trusty old friend' would be as good as useless to you(however, it might be a good idea to check with the Brazilian embassy for confirmation of that). Anyhow, what are you doing taking a computer to Brazil with you? Get out there and see the world... you may never get

REVENGE OF THE SCRATCHCARD!

WHEW! WHAT A RESPONSE we got to last month's cover-mounted scratchcard competition. The phones hardly stopped ringing, as you all claimed your free games and discounts – and one of you even walked away with £5,000 worth of software (we'll be revealing that name next month!). Now, for the benefit of our overseas readers, here are the details of what was on the end of those incredibly popular phone lines...

0839 500813 – you have won a free game!
0839 335516 – you have won a discount off a game from Activision or Ubi Soft
0839 335517 – you have won a discount off a game from Ocean
0839 335518 – you have won a discount off a game from US Gold
0839 335519 – you have won a discount off a game from MicroProse

Now all you have to do is check your number, then follow the instructions printed on pages 10 and 11 of last issue.

TIRED OF TRYING

Dear The One,
Your response to Mr Clayton's letter in issue 34 was the standard 'try before you buy' spiel. While desirable, this isn't always possible.

In Edinburgh, we have two specialist computer shops, both of which are excellent for hardware, but have a very limited selection of games (many of which have been sitting on the shelves for over a year).

The Virgin Megastore has an excellent selection of games, but no computer with which to 'try before you buy'. John Menzies has both software and computers, but if you ask to see more than one game at a time, the staff get decidedly unpleasant. This is mostly due to the fact that on Saturdays and Sundays – the only days I can get in – the place is full of kids treating the place like a free arcade.

And anyhow, how are you supposed to try games like *Populous*, *Powermonger* or *Dungeon Master* in five minutes, while standing in a shop? It takes hours just to read the manual!

I would like to see more software houses doing demos of their games, for shoot 'em ups, platform and puzzle games, one level or a few select screens would suffice. For large or complicated games, the recent *Midwinter II* demo disk is a good example of what could and should be done, some animation, a few screen shots and a simple interactive sequence, that add up to a good overall idea of the game concerned.

If these were released to shops or PD libraries so that one could obtain several demos for a nominal fee, it would save me and many other people like me a lot of trouble.

Derek Richardson, Restalrig Park, Edinburgh.

Some fair points there Derek. Choosing software is never easy, but we try to help you out with our cover-mounted demo disks. Also, many publishers do distribute demo disks of the type that you describe – why not ask the chap behind the counter at your local specialist software shop?.

GOING FOR GOAL

Dear The One,
As the *Kick Off 2* competition is now finished, please could you tell me what you have done with all the disks which have Goal-den Goals on them?

I suppose you could make a tidy packet selling them or you could just use them yourself and never buy any more. I am sure that many other footballers will be eager to know what has happened to their masterpieces.

Stephen Knight, Ashton-Under-Lyne Lancashire.

How dare you suggest that we'd sell your disks? We have far too many uses for them ourselves. If it's more Goal-den Goals you want though, why not check out the News section for details of an exciting new Public Domain development? It could be just what you're looking for.

BOLD ADVENTURER

Dear The One,
I've decided that adventure games – Lucasfilm ones in particular – are the best form of entertainment ever devised for the home computer. I recently purchased *The Secret Of Monkey Island* and the enjoyment I milked from this was immense. It also happened to be my first adventure game ever.

I used to buy all the latest arcade conversions, but found that they quickly became boring and repetitive. I thought that people who played adventure games were funny, socially-rejected creatures that hid away in darkened rooms with a mouse in one hand and their glasses in the other.

Because of my new-found love for adventures I plan to buy all of Lucasfilm's previous titles, including *Loom*, *Zak McKraken* and *Indiana Jones And The Last Crusade*. I will await their next game with enthusiasm.

SPEAKER'S CORNER

WELCOME BACK TO THE COLUMN where debate rages over long-running topics, or points of common interest that get you tapping at your word-processors and scribbling on notepads. This issue, mail order software and PD companies have attracted some more attention – strangely, most of it positive.

Keep sending in your thoughts on these and anything else that captures the imagination to Speaker's Corner and we'll shove them in.

THE MAIL ORDER MUST GET THROUGH

Michael Dickinson of **Atherton in Lancs** was just one of several people who wrote in to congratulate mail order companies on their speedy service:

"Until recently I had never ordered games from a mail order company, mainly due to not knowing if a company will send you the goods. The same applies to PD suppliers. I chose Crazy Joe's and I received my order three days later. This shows that there are companies that can be trusted."

Michael also suggests that we:

"Print a list of the Top 10 mail order companies and PD suppliers. This would help first-time buyers and possibly stop people from being ripped-off."

This wouldn't be such a bad idea, but it seems that service varies, not just from company to company, but from game to game. Sometimes, though, you can't stop people using an opportunity like this to grab some free coverage. **M. Foord** of **Cheshire** writes to tell us:

"I expect that you, like me, have heard many horror stories of the 'cheap' PD companies. Goods not arriving, cheques cashed, weeks to wait, bad disks and so on, ad infinitum. I tried one company and I have to compliment them on their service. They sent me a free disk with my first order, helped me solve my virus problems (caused by a mistaken tangle with another 'cheapo firm') and even exchanged a disk which I didn't like! I have never had any trouble with the disks and have always found them to be a friendly, helpful bunch. They have well over 200 disks, so range is not a problem, it sometimes is for 'cheapos'."

The name of this wonder company? Warlock PD. We wonder if our correspondent is in any way related to this noble firm?

MORE STICK

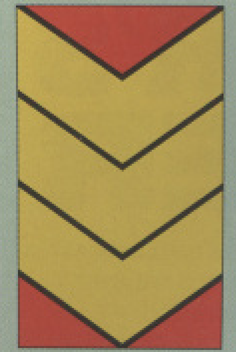
The age-old problem of joystick durability rears its analogue head this issue. **Phil Mulholland** from **Harrogate, Yorkshire** has a good whinge at the standard of today's sticks. Apparently they don't make them like the used to:

"I don't mind paying out for a good joystick, but if it breaks after eight weeks it's a waste of money."

Basically Phil's message as another stick comes apart in his hands, is:

"Get it together, or get out of the market!"

Strong words indeed to end the column. What we could do with is a few of you to write in and let us know which joysticks have proved themselves over the years – any offers? Anything else on your chest? You know where we are – get ranting!



SERGEANT SOFTWARE

Once again, the N.C.O. with a heart of stone carelessly flicks through his mail...

FINN-ISHED WITH SOFTWARE

Dear Sarge,
I am 13 year old Finnish boy with two problems. My first problem is that I can only buy a game every three to four months, because they are so expensive here in Finland (£30-£40!). My second problem is: that my friend brought me back a copy of *Kick Off 2* from Germany (games are cheaper there). Unfortunately, the instructions are all German (and the game is). So I send you the instructions. If you are a nice Sarge you can replace them with English ones.
Mikkeli,
Finland.
If I was a nice Sarge I would.

SOFTWARE TO GET YOUR TEETH INTO

Dear Sarge,
I am writing to you as a last resort, since a complete tragedy has befallen me.
Last summer, my family had a great day out at Windsor Safari Park. It was only when we got home that we found that a little lion cub had snuggled itself onto the roof-rack of our car.
He became part of the family, and we named him 'Cuddles'. That was almost 10 months ago, but last week, something terrible happened. Cuddles, rather than eating his usual tuna-flavoured Whiskas, decided to eat my brother. This was a real disaster, particularly because my brother had my entire games collection in his pockets.
Since then, my life has not been worth living. I really hope that you will take pity on my plight and send me £100 of software so that my life can return to normal.
Paul Hudson,
Staffs.
Even if I gave you the software it wouldn't bring back your brother, would it? Show a little compassion to the poor animal and feed it your parents, it must be hungry again by now.

PLAYING WITH FIRE

Dear Sarge,
At the beginning of the summer holidays my family and I went to France. When we got back we found that our house had been broken into and our television and video had been stolen. When our son went upstairs he found not only his computer and games gone, but also the money he had been saving to buy *King's Quest V*. He is totally devastated about this, so I thought I'd write to you and ask if you could send him a copy.
A Pleading Mother,
Great Barr,
Birmingham.
Come on, what am I – an insurance company? Forgetting to cancel the milk when you go on holiday falls outside my job description too. Nevertheless, I was so moved by your son's plight that I was just about to pop a copy of King's Quest in the post until I realised he didn't have a computer to play it on. Sorry, but that's life...

So, if you shun adventure games as I did, think again and buy one. All I can say to Lucasfilm/U.S Gold is more, please. By the way, have you any news of upcoming Lucasfilm adventures?
Jorin Sievers,
Tauranga,
New Zealand.
Funny you should ask Jorin, as we've revealed over the last couple of issues, there's a swashbuckling sequel to Monkey Island on the way called LeChuck's Revenge (due next year). Glad to hear your eyes have been opened – but by the way, have you had them tested recently?

BOWLED OVER

Dear The One,
On the subject of last issue's cover disk I would like to comment on one of the previews – *Graham Gooch World Class Cricket*.
I am a great fan of cricket and I'm also an Essex supporter, so I was particularly pleased to get a copy. It was with a great deal of trepidation that I loaded the demo and elected to bowl. I was impressed with the graphics, but I found a few bugs and inaccuracies that I hope can be corrected before the game's release. This should be the aim of a public demo should it not – to find what the public thinks?
The first problem I found was the amount of 'byes' that were taken to the wicket keeper. He often appeared to have the ball, but one, two, three and often four byes were given. Secondly – and more seriously – there is a bug that could ruin what promises to be an excellent game. I have found a place (just outside off stump, mid-way down) where you can dismiss the batsman employing either spin or seam on one-third power. Once I found this spot I managed to dismiss four batsmen in as many balls. This does not happen in cricket (except maybe when Curtly Ambrose is bowling at Graham Hick) and therefore doesn't represent a true simulation of the game.
Also, when David Gower came to the wicket he proceeded to bat right-handed. Couldn't the sprite have been flipped to turn him into the left-handed player he is? This would have made the game more accurate.
I would dearly love Graham Gooch World Class Cricket to become the definitive simulation of this great sport, but these bugs are going to ruin any hope of this. I'm not writing this to have a go at Audiogenic, but for the benefit of cricket fans everywhere who have waited a long time for a simulation like this.
Alan Harding,
Cringleford,
Norwich.
We put these criticisms to the powers that be at Audiogenic who received them with thanks and are now looking into them. This was, after all, just an early demo version, so there were limitations, but by the time the finished version emerges, David Gower should eventually materialise as a left-hander.

STRAIGHT TO THE POINT

Dear The One,
Why are your letters always so long?
John Norris,
Wellingborough,
Northants.
Beats us!

Got something to get off your chest? Then why not put it on paper and send it to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU (Sergeant Software letters should be clearly marked as such). The Letter Of The Month (should we decide to award it) will earn its author a T-shirt. All correspondence should be confined to one side of the paper and, where possible, confined to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.

MAGIC POCKETS

THE BITMAP BROTHERS

They've nicked his bike.
They've whipped his helmet.
This time they've gone too damn far...

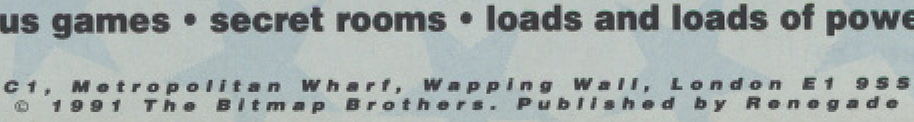
NO ONE MESSES WITH THE BITMAP KID



features:

stacks of levels • heaps of weapons • swarms of intelligent nasties
bonus games • secret rooms • loads and loads of power-ups

The BITMAP BROTHERS



C1, Metropolitan Wharf, Wapping Wall, London E1 9SS

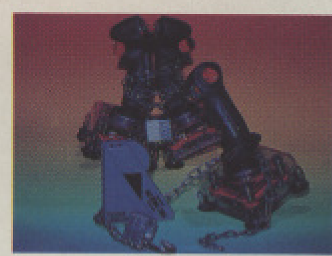


NEWS

SEPTEMBER 1991



say **HAPPY BIRTHDAY TO GREMLIN** as it makes it to a **MAGNIFICENT SEVEN** ... get to grips with all the **LATEST IN JOYSTICK TECHNOLOGY** ... see **WHAT THE STARS ARE PLAYING** ...



check out **SIX OF THE BEST** as the one recommends its **TOP SOFTWARE** ...



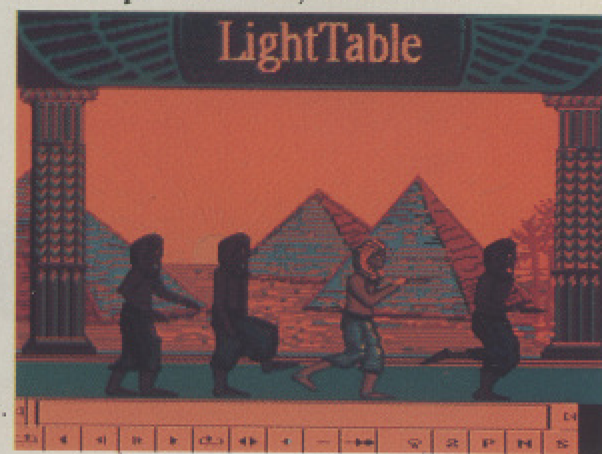
stay ahead with the hottest **CHARTS** around



AND MUCH, MUCH MORE...

DELUXE PAINT MAKES FOUR

JUST WHEN YOU THOUGHT that you were getting the hang of *Deluxe Paint III*'s unique features, Electronic Arts has announced the release of yet another enhanced version – and there are no prizes for guessing the title!



The latest version of the best-selling art program has been redesigned to incorporate the ability to paint and animate with all 4,096 colours in HAM mode. Other facilities include the ability to create 'inter-frames' for smooth animation, a VCR-style control interface which enables the user to point and click instead of working through menus and a 'metamorphosis' option which transforms the shape and image of one brush into another.

And that's not all. There are also enhanced gradients, a new colour mixer, tinting and translucency options for special effects and a 'stencil paints' mode which allows greater control when manipulating an image.

Also included in the package are two further art disks as well as a utilities disk with ***Instant Slideshow*** and ***Player*** which allows the user to create standalone productions. Because of all of these extra features, the publisher recommends that your Amiga should have at least 1Mb of memory (doesn't everyone's¿).

The new package is available to first time users for £89.99, while existing owners of any previous incarnation of ***DPaint*** can upgrade for between £45 and £65 (depending on the version owned). Further information is available from Electronic Arts on (0753) 549442.



DEVELOPERS' GET-TOGETHERS

IF YOU FANCY YOURSELF as more than just an average Amiga games player and would like to get involved in developing software rather than just playing with it, then there are a couple of conferences coming up that may be just what you're looking for.

Firstly, on September 5th and 6th, our sister magazine ***ACE*** is holding its Advancing Computer Entertainment conference in London's Earls Court complex. The theme of this conference is 'New Media, New Directions', with its organisers claiming that this is the first European forum of this type (get-togethers like this are now commonplace in the US).

There are a number of speakers lined up to attend, including Chris Crawford (author of ***Balance Of Power***), Tim Child of Broadsword Television (the company behind ***Knightmare***) and Lucasfilm's Brian Moriarty (previously of Infocom, designer of such classics as ***Beyond Zork*** and ***Loom***).

Registration starts at £70 – those interested in attending should contact Steve Cooke or Sarah Ewing on (071) 251 6222 for further information. Delegate numbers are extremely limited, so tickets will be distributed on a first come, first served basis.

In a slightly more specialist vein, the Society of Software Authors (SSA) is holding its third developers conference (Devcon 3) in late November. The last conference was attended by 100 delegates, including David Braben and Jez San – the SSA hopes that this year's event will be equally as well attended.

Once again, places are available on a first come, first served basis. Further information from the SSA's chairman, Nalin Sharma, on (081) 503 2521.

TOP 10 SEPTEMBER 1991

1	NE	**FULL CONTACT** Team 17
2	▼	**F-15 STRIKE EAGLE II** MicroProse
3	NE	**MANCHESTER UNITED EUROPE** Krisalis
4	▲	**LOMBARD RAC RALLY** Hit Squad
5	▼	**THE SECRET OF MONKEY ISLAND** US Gold
6	NE	**XENON 2** Mirror Image
7	▼	**PGA TOUR GOLF** Electronic Arts
8	▼	**FANTASY WORLD DIZZY** Code Masters
9	NE	**EYE OF THE BEHOLDER** US Gold/SSI
10	=	**NORTH AND SOUTH** Action 16

2 YEARS AGO

1	NE	**FEDERATION OF FREE TRADERS** Gremlin
2	NE	**SEUCK** Palace
3	NE	**FALCON: THE MISSION DISKS VOLUME ONE** Spectrum HoloByte
4	▲	**KICK OFF** Anco
5	▼	**GUNSHIP** MicroProse
6	NE	**THE NEW ZEALAND STORY** Ocean
7	▲	**TEST DRIVE II** Accolade
8	NE	**POWERDROME** Electronic Arts
9	▼	**MILLENNIUM 2.2** Electric Dreams
10	▼	**SILKWORM** Virgin

CHÉ-DY CHARACTER

WE'VE REPORTED SOME OBSCURE TIE-INS in our time, but a new Italian strategy release which immortalises crusty old guerrilla Ché Guevara has got to be up there with the best of them.

Ché, Guerrilla In Bolivia recreates the failed 1966 revolutionary campaign which launched a million posters in students' bedrooms, putting you at the head of the freedom fighters.

The simulation recreates the Bolivia of that period, forcing the player to manage troops, plan ambushes, ensure there is enough food for your troops and put together a realistic strategy to try and win the war.

Licensed from Lago Softmail, Ché, Guerrilla In Bolivia is published in this country by CCS, priced at £24.99. More details on (081) 558 5274.

THE ARGONAUT TEAM take time out to visit a school of falconry when they should be in the office finishing *Birds Of Prey*.

PREYING FOR TIME

AFTER A SEEMINGLY ENDLESS FOUR YEARS in production and an estimated 10 man years of development time, software development house Argonaut has announced that it's almost completed its multi-aircraft flight and fight sim, *Birds Of Prey*.

The eight-man team has been slaving away on what publisher Electronic Arts is calling the 'ultimate flight simulation' since completing its last original game ***Starglider II*** and the conversion of ***Afterburner*** in 1988 (only taking a break to produce Mindscape's ***Days Of Thunder*** in between).

The game will be available (for 1Mb Amigas only) in late November, priced at £29.99.



THAT WAS THEN ▶▶ SEPTEMBER 89

READ ALL ABOUT IT! *The One* publishes worst ever cover! Oh dear, oh dear... what happened? Someone came up with the great idea of using a rather fuzzy shot of Elite's Paperboy throwing papers to flag some of the other games featured in the issue. You see, the pictures were supposed to be photographs on the paper and the game names were supposed to be the headlines, and the... blargh! It was all a bit of a miserable failure really. Still, at least Gareth 'I was on holiday' Jones didn't have anything to do with it – or did he? *Paperboy* itself fared a little better inside where we delivered it a respectable 80 per cent. Strangely though, the highest scoring game in this issue was the *Defender Of The Crown* clone, *Kingdoms Of England* which clocked up a regal 81 per cent (whatever happened to that one?). Also subject to the beady eyes of our reviewers were Software Toolworks' surgery simulator, *Life And Death* and US Gold's conversion of *Strider*. In the news this month was Hewson, with a line-up of 'hot new titles'. The headline was 'Hewson Hits Top Gear', but at the time nobody had the slightest idea that less than two years later the same firm was going to crash. Meanwhile, Virgin had announced that it was about to exploit two extremes of the comic world – *Viz* and *Judge Dredd*. Unfortunately neither game was close to being as entertaining as the original comics (despite being 50 times more expensive). On the subject of weird licences, Core Design (which hadn't yet begun to publish its own games) had been given the task of trying to cobble a game out of the wealth of material that is *Monty Python* and Domark was attempting to follow up its *Trivial Pursuit* success with a version of *Pictionary*. The only other licence worth mentioning was *Ghostbusters II*, which turned out to be a really frightening game – it was frightening to discover that games really could be that bad. At the same time some games were gaining a little more respect, namely *Populous*, which was in the running for a 1990 British Design Award. Populous creator Bullfrog came under further scrutiny in our Work In Progress section. The Guildford boys allowed us a sneak peak at secret projects *W*, *F*, and *X*, which turned out to be respectively: *Powermonger*, *Flood*, and the yet to be released *Bob*. Under fire in Backspace was erstwhile MicroProse boss, Stewart Bell. When queried about the decision for MicroProse to publish *Greenpeace: Rainbow Warrior* he replied with: "The fact is, we at MicroProse would rather see wars fought on computer than in real life. We care about the environment as much as anybody else." Mr. Bell left us with these parting words: "We will continue to develop and sell product as we have always done. The result – the best software money can buy." Now that the same Stewart Bell heads his own rival software company, Electronic Zoo, we wonder if he is still quite as enthusiastic about those good old MicroProse games...

● Laurence Scotford

BROTHERS IN ARMS



THESE TWO SHADY DUDES are Mobo and Robo Bonanza – the Bonanza Brothers – who'll be making their bid for computer stardom next month (November), when US Gold releases the game that's been named in their honour. The gameplay involves the brothers testing the security system of a huge corporation, collecting evidence of robbery along the way. We'll bring you more details as we get them.

TUNE IN TO THE WIRELESS

SPECTRAVIDEO WANTS TO FREE YOUR JOYSTICK from the "yards of wire" which link them to your computer.

Its answer to this "problem" is the Freedom Connection, a peripheral which transforms your favourite joystick into a free-moving infra-red affair. Retailing at £19.95, the Freedom Connection comes in two parts, with one plugging into your joystick port and the other which clips onto your belt. For further information, call Spectravideo on (081) 900 0024.



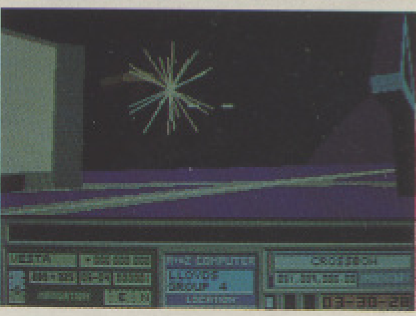
THIRD RUN FOR MERCENARY

NOVAGEN, A COMPANY WHICH COULD JUSTIFIABLY CLAIM to be among the quietest in the business, has just broken its silence by announcing the imminent release of *Mercenary III*.

Once again designed and executed by Paul Woakes, the game will feature the same blend of exploration and futuristic flight simulation, only this time with the added attraction of an enemy to fight.

Novagen is keeping quiet about the plot, price and release date as yet. We'll let you know as soon as this situation changes.





DARKMAN







THEY DESTROYED EVERYTHING HE HAD
ALL THAT HE LOVED
EVERYTHING THAT HE WAS

NOW CRIME HAS A NEW ENEMY
AND JUSTICE HAS A BRAND NEW FACE

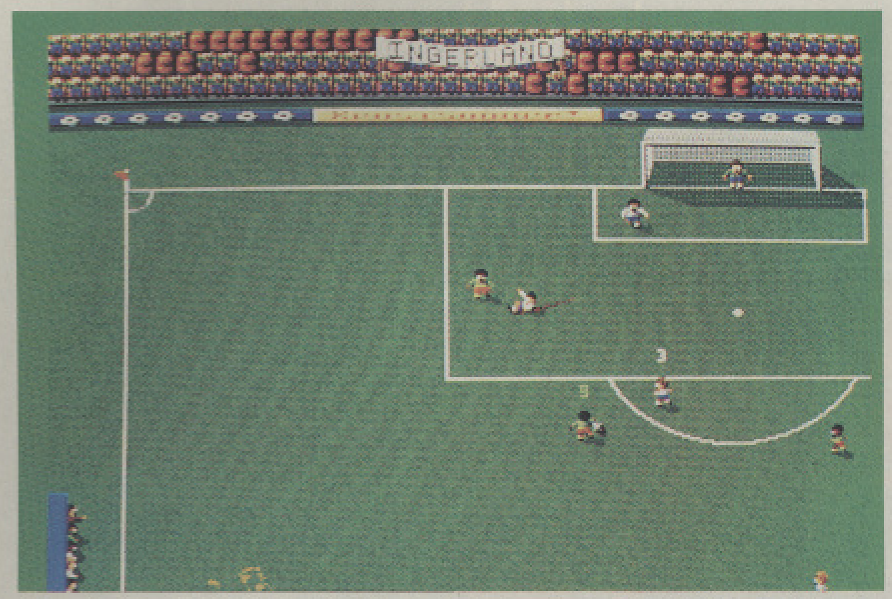


ATARI ST
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A SENSIBLE ALTERNATIVE

ALTHOUGH THEY'VE JUST COMPLETED *Mega-lo-Mania* and are still up to their ears in putting the finishing touches to *WizKid*, the irrepressible chaps at Sensible Software are already planning their next effort – would you believe, a football game to challenge *Kick Off 2*?

Currently without a title, the game will feature the same top-down pitch view as Anco's classic, but there will also be a number of changes: for example, players will be able to see the sideline and goal simultaneously, your on-screen players' moves will be determinable in advance of them receiving the ball and there will be tons of animation including movement from the crowd and the bench.

The picture above shows an early version of the game, featuring the match between Cameroon and England in last year's World Cup (a game which cost the Sensible boys big money, as they had a huge bet on Cameroon to win the contest).

Watch out for further news over the next few months.

PIT YOURSELF AGAINST THE BEST

ATARI'S PIT is no place for wimps – only dynamic, dangerous – and digitised – heroes can hope to pick up the prize money in this all-action fight for survival.

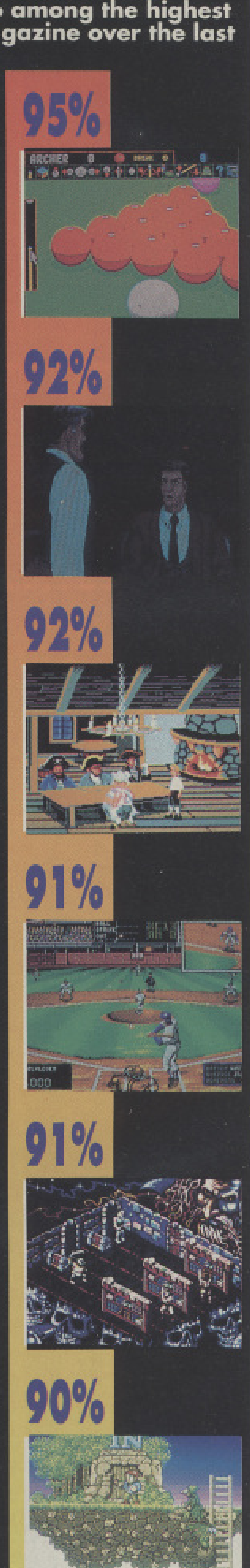
Featuring huge digitised characters fighting it out against real industrial backdrops (rumoured to be Atari's warehouse!), Atari's *Pit Fighter* became the hardware giant's fastest-selling coin-op machine upon release last year. Now, Domark is pitching it as its candidate for this year's coveted Christmas Number 1 spot.

Programmed by the London-based Teque team, the conversion features the original sprites and graphics from the arcade machine along with, the publisher claims, the same pan and zoom effects as the original.

Readers of ***The One*** will be able to test their mettle with an exclusive demo of this unique game on next month's sneak preview disk – the full game will be available in November, priced at £24.99.

RECOMMENDED

The following six games are not only worth a place in anyone's software collection, they're also among the highest scorers in The One magazine over the last three months...



JIMMY WHITE'S WHIRLWIND SNOOKER

Who needs a snooker table cluttering up their house when Archer MacLean's fits inside your CPU? Virgin Games may just have published the most realistic sports simulation of all time.

CRUISE FOR A CORPSE

Animated adventures take another step forward as Cinematique goes back to the '20's with Delphine's tale of murder and mystery on board a cruise liner.

THE SECRET OF MONKEY ISLAND

More superlative arcade adventuring, although this time with a swash in its buckle and its tongue in its cheek. The usual high quality that you'd expect from Lucasfilm.

R.B.I. BASEBALL 2

High-speed, top quality arcade sports action as Domark and Tengen combine to simulate America's favourite sport. Definitely the Kick Off of baseball games.

HERO QUEST

Gremlin scores highly with a perfect recreation of one of the most popular table-top RPGs. Tons of heroic adventure for both the novice and experienced warrior.

ELF

Nirvana's first effort has an impish sense of humour. The gripping gameplay and gorgeous graphics are a welcome change from Ocean's usual licensed fare.

GRANDSTAND

THE *ULTIMATE* SPORTS COMPILATION

WORLD CLASS LEADERBOARD™

GAZZA'S SUPER SOCCER

PRO TENNIS TOUR

CONTINENTAL CIRCUS

All screen shots – AMIGA

Football, tennis, golf or motor racing. Experience the thrills of four major international sports in one sensational pack.

Gazza's Super Soccer. Play world class football with Europe's most talented player. Gazza brings the game alive in this thrilling action packed sports simulation.

Pro Tennis Tour. Travel around the world, play in four of the top International Tournaments, feel the excitement as you make your way to the top in the World Champion of Tennis Games.

Continental Circus. Taito's smash coin-op stretches your driving skills to the limit as you battle your way around the World's top eight Grand Prix Circuits.

World Class Leaderboard. Play on the same courses that have challenged the Greatest names in golf. The look and feel are so life-like it's no wonder this has become the Greatest Golf Game ever.

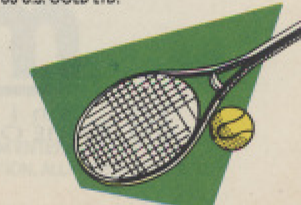


Available on:

AMIGA
ATARI ST
CBM 64 CASS
CBM 64 DISC
SPECTRUM CASS
AMSTRAD CASS
AMSTRAD DISC





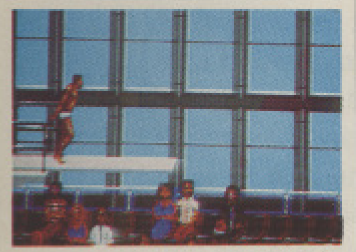




GREMLIN HITS

FALCON COMPILED

MIRRORSOFT HAS ANNOUNCED a new edition of Spectrum HoloByte's ground-breaking flight sim *Falcon*. *Falcon - The Classic Collection* is a compilation which brings together the original sim and its two mission disks. The entire pack offers new players 36 missions and should retail at just over £30.



WORLD SPORTS

HERE'S A TITLE THAT SHOULD take games enthusiasts back to the halcyon days of the Epyx Games series. *International Sports Challenge* from Empire is one of those multi-event sport sims that'll have you waggling your joystick furiously. The game, due out in November, comprises six events: swimming, cycling, show jumping, diving, shooting, and marathon.

IT'S BEEN SEVEN YEARS since Sheffield's leading software publisher Gremlin Graphics first emerged onto the games scene. In that time it's given us classic titles such as the *Monty Mole* series, *Team Suzuki* and *Lotus Esprit Turbo Challenge*. To celebrate this momentous occasion, the company announced five new titles for the winter.

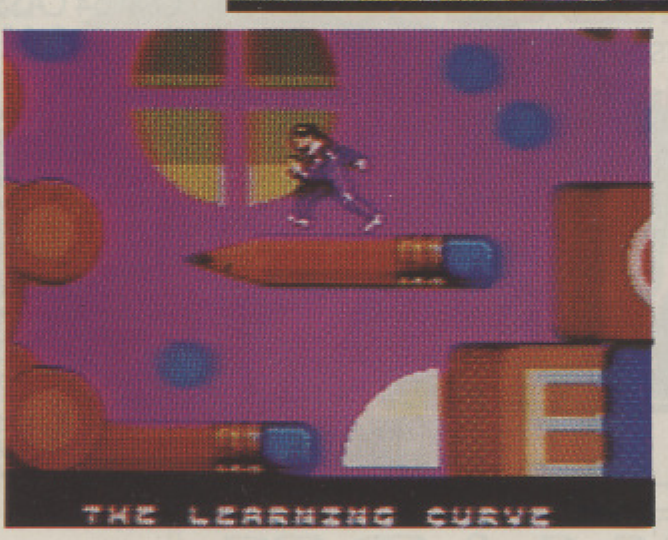
Possibly the most impressive in terms of scope and scale is ***Daemonsgate I***, an RPG based around the siege of a town which, Gremlin claims, will be the largest and (since size isn't everything) most in-depth game of its type.

The story revolves around the city of Tormis which is suddenly, and inexplicably, besieged by a large army. In the time-honoured role-playing fashion you command an expedition which has to find a way out of the city and gather information about the army outside to help end the siege before the city collapses.

Dewsbury-based Magitech, the development team which is currently putting the finishing touches to the game, claims to have created one of the most rational fantasy environments ever seen – and with that environment including some 131,000 playing screens, eight fully-interactive team members and a further 32 other characters, it's difficult to disbelieve this.







FROM TOP TO BOTTOM: *Daemonsgate 1, VideoKid, Flag, Harlequin* and *Suspicious Cargo*.

The company, which has been responsible for converting a number of SSI titles in the past (as well as ***Ultima V*** to the Amiga) decided not to concentrate on the combat elements, as American RPG publishers often do, but on the quest itself.

Magitech is also responsible for another forthcoming Gremlin release, ***Suspicious Cargo***, a graphic sci-fi adventure.

This cyberpunk-style plot centres around Jonah Hayes, the captain of a spacefreighter who's blackmailed into smuggling a genetically-engineered weapon back to earth. Suspicious Cargo is a mixture of text, animated graphics and arcade sequences, which should find its way onto your screens by October.

Two arcade titles are also scheduled to appear this side of Christmas in the shape of ***VideoKid*** and ***Harlequin***. VideoKid has one of the most hackneyed plot lines ever, in which a child who watches too much TV is dragged into his video recorder, but don't let that put you off what is an excuse for a trusty multi-directional shoot 'em up from the relatively new Harrogate-based development house, Twilight.

The action takes place across five classic film genres including westerns, space, gangsters and horror, but the main attraction is the arcade-speed scrolling and 16-colour parallax which Twilight claims gives it the look and feel of a console game.

Harlequin meanwhile, exploits that other favourite arcade medium – the platform game. Programmed by relative newcomers Warp Factory, the game has an added dimension of fast eight-way scrolling as you swing, jump, swim, crawl and run through 20 levels of action.

Flag should be the last of Gremlin's latest batch to see release. Due early next year, this is the new game from the team that brought you Ocean's ***The Lost Patrol***, Ian Harling and



TS SEVEN

Simon Cook.

Here, two villages divided by a river with one bridge are forced to battle for the possession of a flag every 20 years by a bored wizard. Basically this transplants the idea of paintball fighting to a more involved fantasy setting, allowing you to set defensive or offensive strategies with the added facility to build fortifications and employ magic in the struggle for the other village's flag.

Here's to the next seven years!

LOTUS TO BLOSSOM AGAIN

LESS THAN A YEAR after the release of *Lotus Esprit Turbo Challenge*, its sequel (named, would you believe, *Lotus Turbo Challenge II*) is already set to burn rubber.

The reason for this speedy appearance is, according to Gremlin, that the original attracted more letters than any of the company's other games in 1990: many of these demanded a sequel or suggested improvements. But how can you improve on something that scooped *two* 'European Racing Game Of The Year' prizes as well as the 'Licensed Property Of The Year' title at the UK's industry awards?

That problem was passed on to Gremlin's resident race game programmers, Shaun Southern and Andrew Morris. The duo decided straight away that they wouldn't just recreate Lotus with a new set of tracks.

One of the most major alterations means that up to four players can now take part by linking two machines. A further change is the introduction of a full-screen display for the solo game – of course, you can still play the split-screen two-player mode. Speed fans will also appreciate the newly-included choice of two cars: the Lotus Esprit has been joined by the Lotus Elan.

But probably the most notable difference beween the two games won't become apparent until you're in the thick of the action: Lotus II will feature eight courses divided into timed checkpoints, each with its own graphics, weather conditions, trackside obstacles and sound effects. These should appear as follows:

- NIGHT: You can't see where you're going and you're travelling at 150mph. One consolation is that objects grow brighter as they approach you.
- DESERT: Miles of sand with no trackside markers. Veer to the left or right and you'll slide like Torville and Dean.
- SNOW: An expanse of grey and white on all sides. Visibility is severely limited by a constant fall of snow.
- FOREST: Logs and trees (fallen or otherwise) are interspersed with surprise patches of water and the occasional river winding across the road.
- CITY: Watch out for two-way traffic! Daredevil drivers will no doubt cross the central reservation, skilfully dodging the oncoming vehicles.
- MARSH: Here, sections of the track are completely submerged. Look out for the broken wooden bridges – they could allow you to leap over many of the hazards.
- STORM: Dramatic stormclouds, flashes of lightning, rumbling thunder, sheets of rain – and miles of hills and dales. Nice if you're the poetic type, but not so good for driving in.
- FOG: An effect that you're not likely to have seen in any racing game so far: cars and objects loom out of a hazy distance.

JOOLS WATSHAM'S WHAT THE STARS ARE PLAYING

Once again, The One's chirpiest cub reporter gets on the blower to quiz the big names of software development on what's been tickling their particular fancies over the last month...

ARCHER MACLEAN
Now that the coding giant has finished his latest marvel, *Jimmy White's Whirlwind Snooker*, Mr. MacLean has got plenty of free games playing time on his hands. *Lemmings* and *Tetris* have been the favourites for him this month, but when the computer fails to impress, Archer makes for the arcades and a good old blast on the *Defender* sequel, *Star Gate*, or that other golden oldie, *Robotron*.

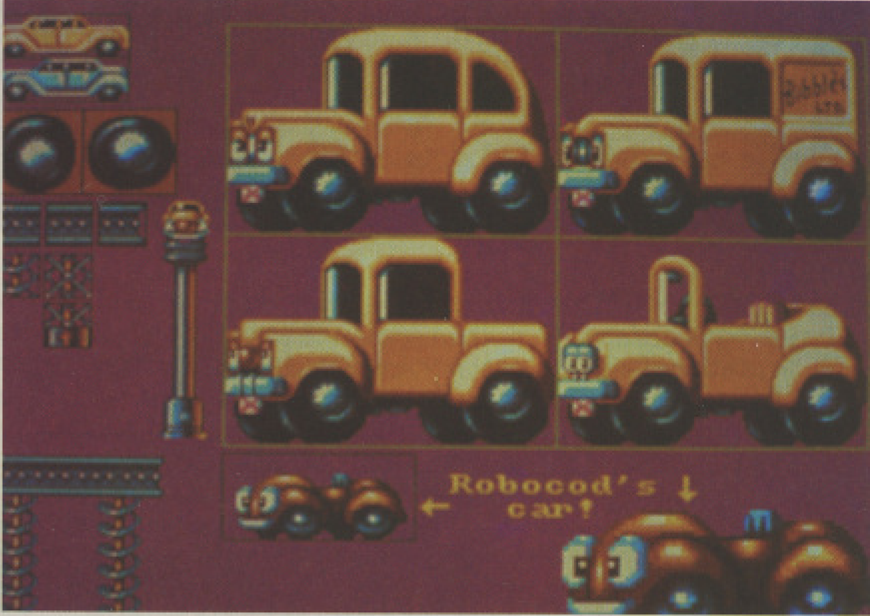
NED LANGMAN (Storm)
Storm's graphics guru, Ned is something of a veteran at this stage, having worked in the past on *Silkworm*, *St. Dragon*, *SWIV* and, more recently, *Double Dragon 3*. "I enjoy a good blast," Ned reveals, which comes as no great surprise. *Battle Squadron* is one of his computer favourites, with *Exile* and *Tetris* coming in close behind. Just like Archer, Ned likes to visit the local arcade – and by some kind of weird coincidence, he too likes *Robotron* and other old classics. Why? Because: "Everyone these days just tries to impress people with 3D stuff," he explains.

ERIC MATTHEWS (The Bitmap Brothers)
Space Quest 4 on the PC gets the shaded Bitmap's vote – mostly for its "stunning music." On the console front however, comes *Actraiser* on the Super FamiCom – but the end of level guardians are stopping him completing it: "they're too tough," Eric whinges. *Speedball 2* has, of course, enjoyed its fair share of joystick waggling – but not too much mind, because Eric is busy rattling his brain for new games, which will include creatures with "the intelligence of *Gods* monsters" he says.

MARK 'MAC' AVERY (Core)
Core's 3D polygon genius is really quite mysterious – so mysterious in fact that until *The One*'s investigative team got on the job, the management at Core didn't even know his real name (come to think of it, until The One's investigative team got on the job, *he* didn't even know his real name). Anyhow, the man in the know is spending his spare time with *Sword of Vermillion*, a role-playing game on his MegaDrive. Apart from the fact that "the graphics are really ace," it's apparently also "one of those games that you just want to keep playing." Thunderhawk also gets the Avery accolade – but then again, he would say that, wouldn't he?

GEORGE ALLAN
With *Venus – The Fly Trap* and *Switchblade 2* now long behind him, George has got loads of time on his hands to play games and generally enjoy himself. He managed to complete the arcade version of *Strider* in no time (along with *R-Type*, *Nemesis* and *Trilogy*, he says modestly), but one arcade great that's still causing him problems is *Street Fighter 2*. "I play it with my mates," is George's excuse for not beating the machine. But now he's been given the task of working on a new "arcade style" game (secretive, huh?), so all that arcade time will have to be used for

MORE STARS NEXT MONTH...



SOMETHING FISHY AT MILLENNIUM

SMARTER THAN A SALMON, stronger than a shark, Pond is back. Having defeated the evil Dr. Maybe in Millennium's original *James Pond* (those were the dace), our finny friend is due to return in *RoboCod*.

Cod knows, the mission is a ruffe one. Salmon-chanted evening, Dr. Maybe ordered his mussel-bound agents to infiltrate 10 of the world's largest toy factories, and to kidnap Santa himself! The sole-less Doctor has also planted tiny explosive devices into the entire stock of Christmas toys – and now he plans to deliver them to the world's children himself... what a pollock!

Not one to carp on about the dangers or mullet over for too long, Pond accepts the mission. Unfortunately, our subaquatic chum is so well known to Maybe and his cronies, that he's haddock to undergo biotechnological surgery. The result? He's now half-fish, half-machine.

His brill new powers include an 'extendi-head', the ability to walk on land, robotic armour and a big gun. He's also a dab hand at leaping across platforms, perching, pouting and skating.

The factories are no plaice for molly-cod-dling wimps: each one is split into a number of sections, from four to 12, according to difficulty. All are based on a theme, from board games to computers, and Pond has to destroy the afflicted toys on every level. Brave as he is, eel flounder without your help.

If all goes swimmingly, this fishy tail should be with you in November – and that's o-fish-ial.

KICK OFF 2 FOR PD?

SINCE THE DEMISE of our Goal-den Goals competition, footie extroverts have had nowhere to show off there wares to the general public – until now, that is.

Irish-based ***Kick Off 2*** enthusiast Derek Doran is putting together a series of 'Goal-den Disks' to be distributed on PD through all of the usual channels.

So, if you reckon that you've scored a goal so great that the whole world will want to see it, then save it on disk and send it to: **Derek Doran, 3 Glenaulin Park, Chapelizod, Dublin 20, Eire**. Readers who want their disks returned should also include a padded envelope and 50p to cover the costs of postage and handling.

ECES SHOW CANCELLED

A MAJOR BLOW OCCURRED to the computer games industry last week, when EMAP International Exhibitions announced that it was cancelling this year's Computer Entertainment Show.

A spokesperson for the company claimed that the current economic climate has forced most of the major software companies to stay away from this year's event and, because of this, this year's show was no longer viable.

Despite the fact that the show was sponsored by *The One* and our six sister publications, and had also received the backing of The Prince's Trust, BBC and ITV, the organisers felt that, without the participation of the major publishers, they just couldn't give visitors value for money.

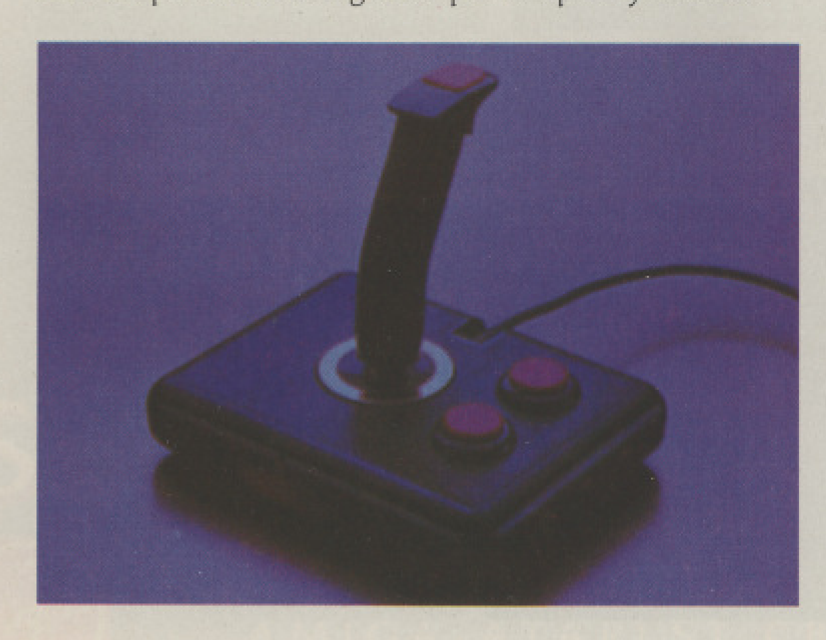
Money will be refunded to all the people who have already booked their tickets for the consumer event. The organiser's spokesperson has asked these people to be patient, adding they will receive a full refund as soon as possible.

STICK IT!

JOYSTICK SPECIALIST SPECTRAVIDEO has just begun importing one of the US' hottest joysticks into this country.

Priced at £39.99, the Gravis is undoubtedly expensive, but its makers reckon the durability and comfort which it offers make it worth the cost.

The stick's features include auto-centering, variable tension setting, three independent fire buttons and suckers powerful enough to rip the top off your desk.







LAST CHANCE TO ENTER!



Roll up, roll up for the greatest competition on Earth. One more month to go, just one more month, so get those entries rolling in.

Well you've now had three months to devise, create and send in your very own 3D masterpiece and this is your last chance. Here's a couple of the latest entries.

DARK CARPATHIAN

PROVING THAT NOT ALL THE BEST PLOTS are in the future, Mark Cooney of Guildford presents *Dark Carpathian*, a tale of terror set in the 1500s. After an illicit affair while her husband was away at war, Lady Elizabeth Bathory developed a strange craving for human blood. Not surprising when you learn that her lover had a pale face, pointed fangs and dressed in black.

After going through her stock of servants, the local peasantry and her long line of lovers, Elizabeth has taken to kidnapping her victims, the latest of which happened to be your sister. Not one just to stand by and watch, you set out to the rescue. The game starts with you approaching Elizabeth's castle.

According to Mark, the plot for Dark Carpathian is based on a true story that ends with Elizabeth being walled up in her castle as punishment for her crimes. As far as the game is concerned, you just have to find your sister and escape.

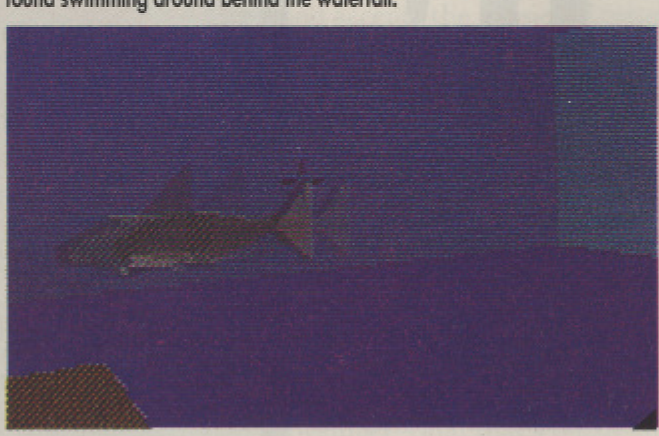


ALTHOUGH *DARK CARPATHIAN* is only a small game puzzle-wise, it has a number of very large areas, not least of which is the opening forecourt. Mark has put a lot of detail into his rooms, the waterfall is animated, most of the doors have elaborate archways etc..



MARK HAS USED A LOT of flat shapes to decorate the walls of the castle, giving a very atmospheric look. Drapes, tapestries and paintings adorn the halls of the castle and very impressive they look too.

ONE OF THE MOST IMPRESSIVE OBJECTS that Mark has created is this fish, found swimming around behind the waterfall.



RULES RE-VISITED

And now, for the last time, the rules...

1. You must create a complete game using Domark/Incentive's *3D Construction Kit*. Entries will only be accepted from registers users of the 3D Construction Kit, so don't forget to return your registration card to Domark (not to us thanks!).

2. The game data must be 300K or less.

3. Full instructions must be included, typed or neatly written on one side of the paper.

4. Include your name, address, telephone number (including area code) and age on the disk label and a separate sheet of paper.

5. Entries must be received by Friday September 6th.

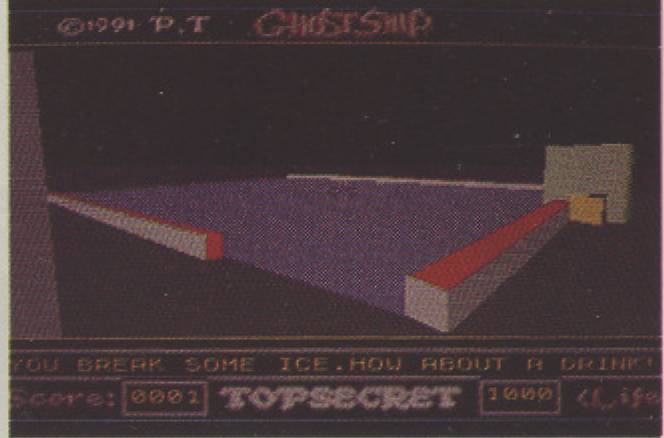
6. The competition is not open to employees of Domark, Incentive or EMAP Images or their friends and relatives.

Send your entries to 3D Creations, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

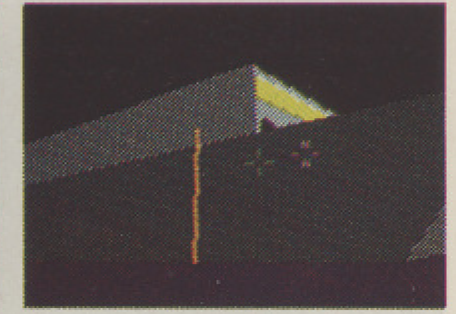
GHOST SHIP

NOT LONG AFTER SENDING OUT REPORTS of strange aircraft sightings, the crew of the cruise ship Y.T.S. inexorably disappeared. Soon after, the government received reports of U.F.O. sightings. You have been sent in to find out what happened to the crew, what state the ship is in and whether or not to destroy it. To find out what happened you must locate the ship's 'red box' recorder before making your way to the rescue dinghy and safety. Unfortunately, the ship's security defences are still in operation, so take care.

Paul Timson of Nuneaton is responsible for *Ghost Ship* and has managed to create an atmospheric setting, combining it with a good sense of humour, a reasonably difficult selection of puzzles and strong presentation.



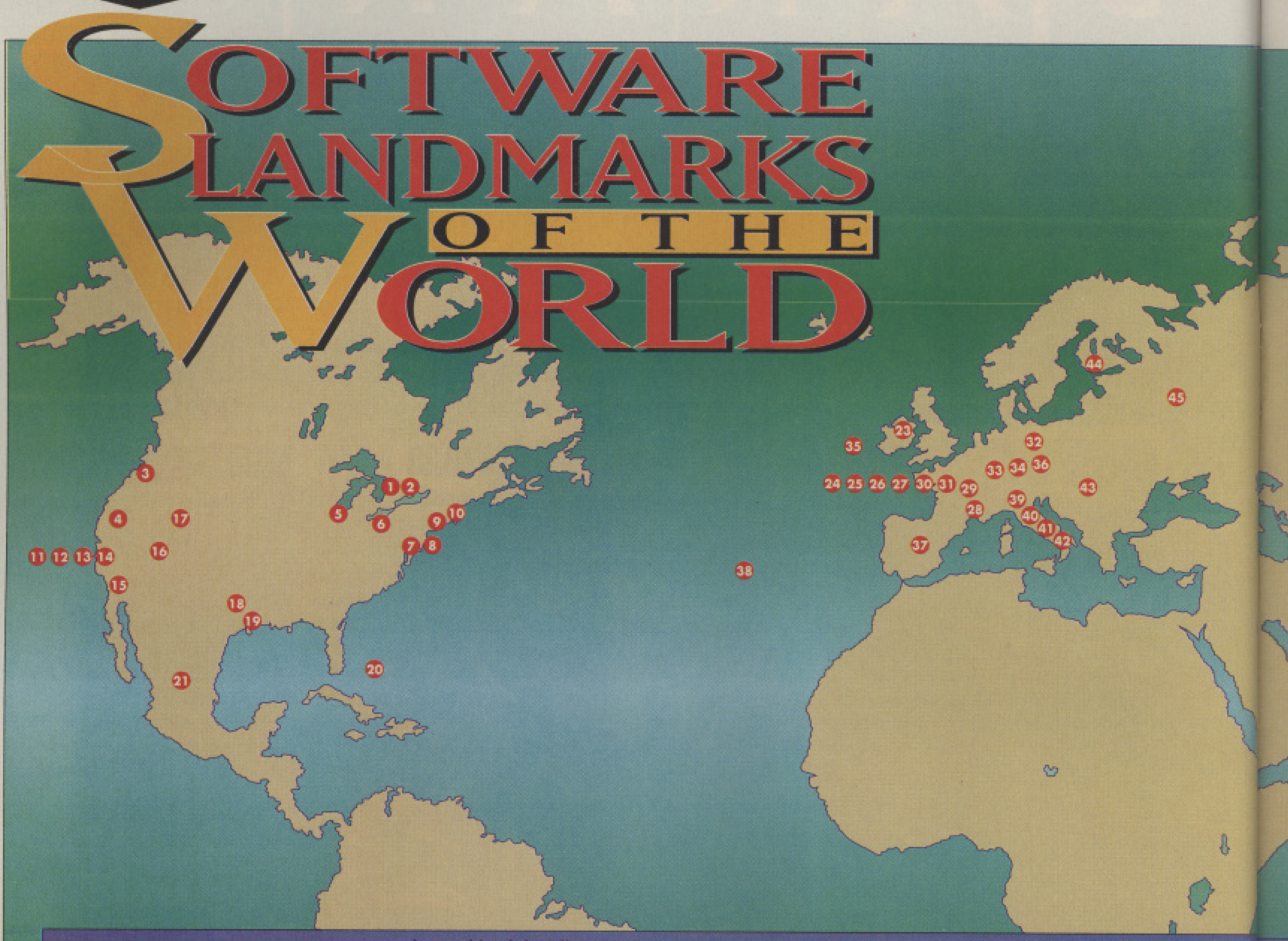
THE GHOST SHIP IS HUGE – and to reach it you'll have to climb the rope hanging from the side. This is a good example of how different shapes can be combined to create interesting objects.



PAUL'S SHIP CONTAINS all the mod cons such as a games room, a maze(!) and a swimming pool. Unfortunately the U.F.O. has had a strange effect on the water – it's frozen solid.

Have you ever wondered where in the world all of your software comes from? Well, here's your chance to find out, as Christina Erskine explores...

Software Landmarks of the World



America

1. Readysoft (Toronto)
The team that took Sullivan Bluth's *Space Ace*, *Dragon's Lair* and *Dragon's Lair II* cartoons and converted them on to computer formats.

2. Distinctive Software Inc. (Toronto)
Development house DSI has a distinguished track record, responsible for Accolade's *Test Drive* series, *Hardball*, *Grand Prix Circuit*, and more recently the *4D Sports* range for Mindscape.

3. Dynamix (Oregon)
The team behind *Red Baron*, *A10 Tank Killer* and the forthcoming *Heart of China* (see page 28). Affiliated to Sierra.

4. Sierra (Oakhurst, California)
Away from the logjam of hi-tech firms in California's Silicon Valley, Sierra's HQ is a retreat in the Sierra Nevada foothills. Still very much a family business (albeit a multi-million dollar one), set up by husband and wife team Ken and Roberta Williams in 1980 with Roberta's first adventure game, *Mystery House*. Her *King's Quest* series of games has won devoted addicts across the world, while colleague Al Lowe's creation, *Leisure Suit Larry*, is frequently blamed for lack of productivity in PC-based offices worldwide.

5. CES (Chicago)
Regular venue for the Consumer Electronics Show in June each year.

6. Commodore (Westchester, Pennsylvania)
Operational HQ of Commodore, home of the C16, C64, Amiga and CDTV.

7. MicroProse (Baltimore – Hunt Valley, Baltimore, Maryland)
Conveniently situated so that boss Wild Bill Stealey can pop into the Pentagon in nearby Washington in his role as US Air Force advisor and bone up on a few military aircraft for 'Prose's acclaimed flight sims. Set up by Stealey and Sid 'Railroad Tycoon' Meier to develop authentic simulations, allegedly as a result of a bet: Meier reckoned he could write a top game in a week, Stealey called his bluff, Meier delivered *Hellcat Ace* (somewhat longer than a week later). Initially distributed in the UK through US Gold; now has its own UK office.

8. Electronic Zoo (Baltimore)
Breakaway company formed by ex-MicroProse execs some two years ago.

9. Acclaim (New York)
One of the biggest Nintendo software developers, we can also expect a few computer titles to filter through to the UK following Acclaim's recent agreement with Mirrorsoft.

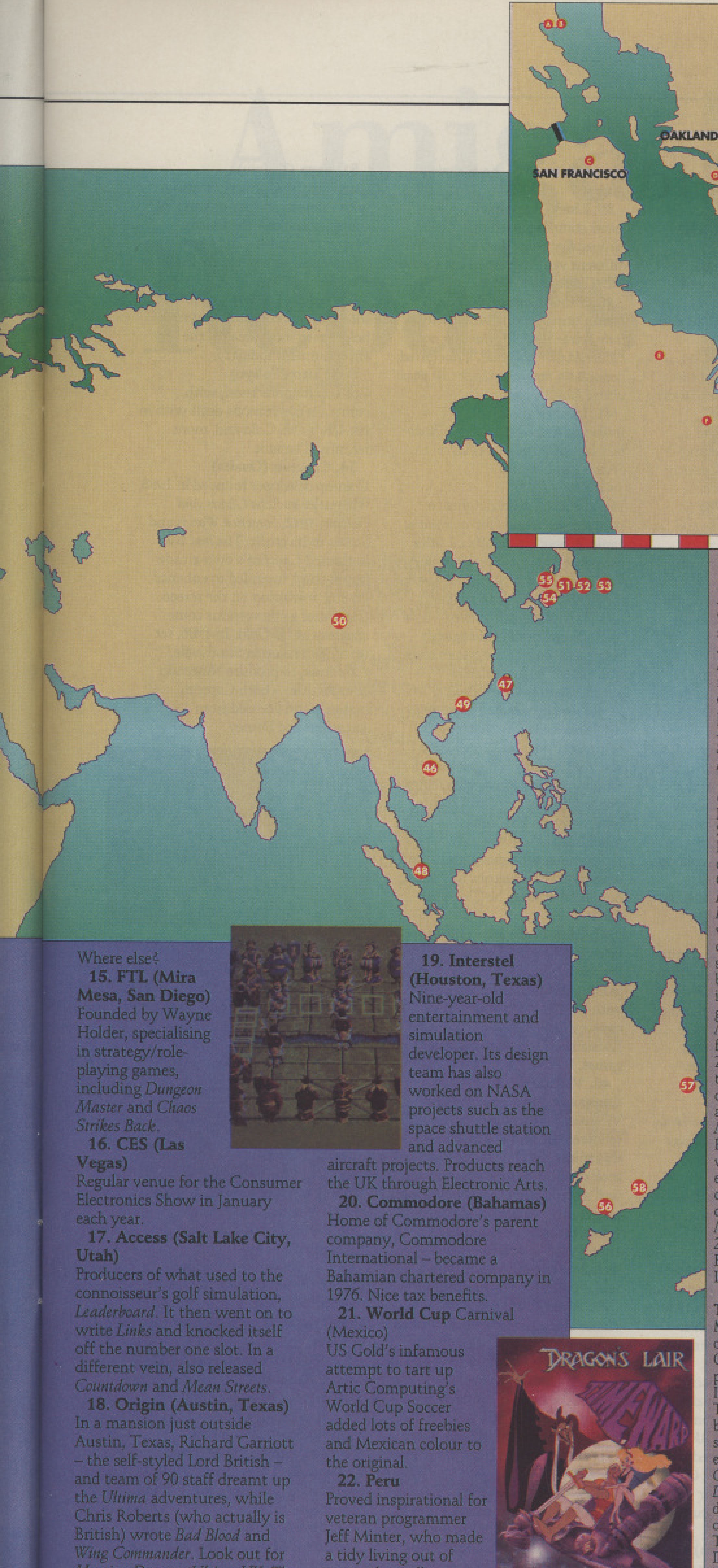
10. Infocom (Cambridge, Massachusetts)
The legendary team of text adventure publishers were graduates of the Massachusetts Institute of Technology. Dominated the text adventure genre in the mid-80s with the *Zork* trilogy, *Suspended* and *Leather Goddesses of Phobos*, along with many other classics. Ill-fated attempts at diversification led to acquisition by Activision at a time when Activision itself was in financial trouble: the label was closed down in 1989.

11. Interplay (Santa Ana, CA)
Eight-year-old publisher which collects awards in the US like most people collect stamps. *Mindshadow*, *Championship Golf*, *The Bard's Tales*, *Battle Chess* and *Lord of the Rings* all come from the Interplay keyboards. Spectrum HoloByte founder Phil Adam is now at Interplay and the company is diversifying into Nintendo development and CD-ROM. Distributed in the UK by Electronic Arts.

12. Mindcraft (Torrance, LA)
A comparative newcomer – Mindcraft's first program was 1989's *Magic Candle*, since followed up with a sequel and *Keys to Maramon*. Published by EA in Europe.

13. Sullivan Bluth Interactive Media (Burbank, CA)
Headed by DataSoft founder Patrick Ketchum, deals with conversion and licensing of Sullivan Bluth animations to computer and CD-ROM formats.

14. Disney (Hollywood)



Where else?

15. FTL (Mira Mesa, San Diego)
Founded by Wayne Holder, specialising in strategy/role-playing games, including *Dungeon Master* and *Chaos Strikes Back*.

16. CES (Las Vegas)
Regular venue for the Consumer Electronics Show in January each year.

17. Access (Salt Lake City, Utah)
Producers of what used to the connoisseur's golf simulation, *Leaderboard*. It then went on to write *Links* and knocked itself off the number one slot. In a different vein, also released *Countdown* and *Mean Streets*.

18. Origin (Austin, Texas)
In a mansion just outside Austin, Texas, Richard Garriott – the self-styled Lord British – and team of 90 staff dreamt up the *Ultima* adventures, while Chris Roberts (who actually is British) wrote *Bad Blood* and *Wing Commander*. Look out for *Martian Dreams*, *Ultima VII*, *The Black Gate* and *Strike Commander* in the not too distant future.

19. Interstel (Houston, Texas)
Nine-year-old entertainment and simulation developer. Its design team has also worked on NASA projects such as the space shuttle station and advanced aircraft projects. Products reach the UK through Electronic Arts.

20. Commodore (Bahamas)
Home of Commodore's parent company, Commodore International – became a Bahamian chartered company in 1976. Nice tax benefits.

21. World Cup Carnival (Mexico)
US Gold's infamous attempt to tart up Artic Computing's World Cup Soccer added lots of freebies and Mexican colour to the original.

22. Peru
Proved inspirational for veteran programmer Jeff Minter, who made a tidy living out of metagalactic llamas.

Silicon Valley

A. Broderbund (San Rafael)
One of the US's oldest and biggest software houses, with titles such as *Raid on Bungeling Bay* and *Karateka* under its belt. Also releases a wide range of educational/productivity packages. Currently handled by Domark in the UK: notable for *Shufflepuck Cafe* and *Prince of Persia*.

B. Lucasfilm Games (Skywalker Ranch, nr San Rafael)
Set up in 1983 as a division of Lucasfilm, the film production company responsible for the Oscar-winning *Star Wars* and *Indiana Jones* series. First titles, *Rescue on Fractalus* and *Ballblazer* were arcade-style games; the company also produced naval simulations which were published by Electronic Arts. Moved into action/adventure games with *Maniac Mansion* in 1987; followed up with Zak McCracken, the *Indiana Jones* computer games and *The Secret of Monkey Island*. Headed by a team with wide experience in computer games: the designers of Sierra's *Marauder*, EA's *One on One*, *Super Zaxxon*, plus ex-Infocom writer Brian Moriarty are all now at Lucasfilm.

C. Mindscape/Software Toolworks (San Francisco)
Mindscape initially made its name over here as part of the Cinemaware-Mirrorsoft chain of publishing and distribution deals. In 1990 it merged with Software Toolworks, a publisher of low-end business products, educational software, CD-ROM titles and entertainment packages such as *Chessmaster 2100* and *Life and Death* – if DIY brain surgery can be described as entertainment. The company is headed by former US TV chat show host Les Crane. Distributes products originated by DSI, Origin and 360 (all qv) in the UK.

D. Spectrum HoloByte (Alameda)
Flight sim specialist, responsible for *Flight Of The Intruder* and *Falcon*, and also the car sim *'Vette*.

E. Electronic Arts (San Mateo)
Claims to be the world's largest home computer software company. Set up in 1982 by former Apple director Trip Hawkins, with one title, the *Pinball Construction Set*, there are now some 15 million units of EA software around the world.

F. Epyx (Redwood City)
The late Epyx caused some waves in programming in its day, from *Summer Games* to *Impossible Mission* – and also a curious number based on the Barbie Doll.

G. SSI (Sunnyvale)
Joel Billings began programming *Computer Bismarck*, a wargame, on a borrowed computer in July 1979; it became Strategic Simulations Inc's first release in February 1980. Grew steadily until it won the licence to produce computer games based on TSR's *Advanced Dungeons and Dragons*, which moved them up several divisions. Currently affiliated to EA in the US and to US Gold in UK.

H. Accolade (San Jose)
Alan Miller and Bob Whitehead were two of the original Activision founders; in 1984 they broke away to set up Accolade. Began with simulations: *Hardball*, *Test Drive* (see DSI, above) and *Mean18*, before moving into more general entertainment titles. It published in the UK through US Gold and The Sales Curve before setting up its own UK office.

I. Domark US (San Jose)
Earlier this year, the UK's favourite yuppy twosome set up shop to be near to console affiliate Tengen.

J. Tengen (San Jose)
Division of Atari Games (itself a division of Warner Communications and not to be confused with Atari Corporation, the ST manufacturer), which produces coin-op games: *Hard Drivin'*, *Klax*, etc. A deal with Domark licenses these titles for conversion to computer formats.

K. Atari (Sunnyvale)
International HQ of Atari Corporation, originally part of Warner Communications, then bought out by former Commodore chief Jack Tramiel in 1985. Tramiel set about transforming the company, bringing out the ST and revitalising its console activities with the Lynx, the short-lived Panther and possibly next year with the Jaguar.

L. Maxis (Moraga)
Developer of *Sim City*, *Sim Earth* and the forthcoming *Sim Ant* (which doesn't have quite the same ring about it). Look out for an unusual gameplay tie-up with Bullfrog: Sim City scenarios loadable into *Populous 2*, and hopefully vice versa.

Rest of the World

23. Sullivan Bluth Studios (Dublin)
The studios which create the super-animated cartoons were moved here in 1988. Don Bluth, Gary Goldman, and John Pomeroy were animators at Disney before resigning to set up their own company in 1979

24. Philips (Eindhoven, Netherlands)
HQ for the company that pioneered compact disc, Laservision and is now one third of the joint venture behind CD-I

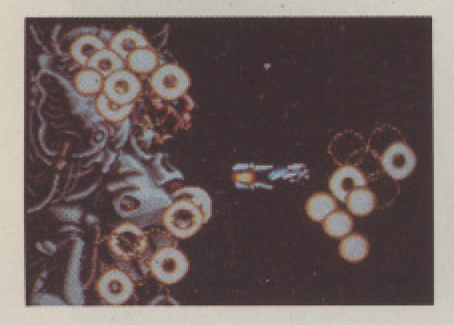
25. Titus (Paris)
Games publisher distributed in the UK by Entertainment International. Gameplay doesn't always live up to its promises. Holds the European rights to Disney Software.

26. Lankhor (Paris)
Not as well known as its compatriots, Infogrames and Ubi Soft, Lankhor's chief claim to fame is its 'grand classique', *Morteville Manor*, which picked up a wad of French games awards. Founded in 1985, Lankhor has a roster of adventure and educational titles, with *Maupiti Island* and *Vroom*, a driving game, scheduled for release this year.

27. Ubi Soft (Paris)
Another French company pumping out titles on a regular basis, with around 250 programmers, both in-house and freelance, on tap for games development; probably best known for *Pro Tennis Tour* and its sequel.

28. Infogrames (Lyon)
Deceptively large (over 150 staff) software house with Captain Blood and Drakkhen to its credit - it also published Maxis' *Sim City* in Europe. Started in 1984 by two chemical engineers, Bruno Bonnell and Christophe Sapet, and one of the first French companies to cross the Channel and sell in the UK.

29. Loriciel (Rueil-Malmaison)
Comparatively low profile French software house with *Tennis Cup* and *Sherman M4* to its credit.



Available in the UK through US Gold.

30. Coktel Vision (Paris)
Educational and entertainment software publisher currently getting heavily into CD-ROM and CD-I.

31. Delphine (Paris)
Cruise for a Corpse and *Operation Stealth* both sprang from the Delphine Cinematique programming system, which provides excellent graphics and interaction. Expect plenty more to come.

32. Commodore (Braunschweig)
Home of Commodore Germany and manufacturing plant for the Amiga machines.

33. Rainbow Arts (Dusseldorf, Gutersloh)
Part of the German Softgold cluster of software houses based in the Dusseldorf-Essen area, Rainbow Arts was set up in 1984. Now one of Germany's leading games producers, it also develops coin-op machines through Rainbow Games. Most famous for *Turrican*.

34. Thalion (Gutersloh)
Part-owned by the other big German distribution group, United Software, Thalion was set up three years ago. Games such as *Chambers Of Shaolin* and *Terramex* reached us via Grandslam. Latest release is *Tower FRA*, with the flight sim *Airbus 323* still in the pipeline.

35. Starbyte (Bochum)
Part of the Softgold group. Catalogue includes *Clown-o-Mania*, *Table Tennis Simulation* and *Rings Of Medusa*.

36. Reline (Hanover)
Part of the Softgold group. Best known for *Oil Imperium* and *Dyter 7*.

37. Dinamic (Madrid)
Horizontal scrollers are Dinamic's speciality. Began as a programming team, became a publisher in 1986 and later a group of companies – Microdigital Soft – overseeing all production, duplication, distribution, etc, plus a chain of entertainment stores in Spain. First titles licensed to various companies - notably the oddly titled *Abu Simbel Profanation*, published by Gremlin, later *Army Moves*, *Game Over* and *Freddy Hardest* for Ocean/Imagine. Current games include *Narco Police*.

38. Midwinter (Azores)
Designer Mike Singleton used the Azores as a model for the islands featured in the *Midwinter* games.

39. Linel (Appenzell)
Swiss company with rights to *Neverending Story II* and in a rather different vein, published the boxing sim, *Champ*.

40. Simulmondo (Bologna)
Hit an unsuspecting world with *Italy Soccer 1990*, *F1 Manager* and *Basket Master* last year. Undeterred, has shown staying power this year with *I Play 3D Soccer*.

41. Idea (Varese)
Italian outfit responsible for *Bomber Bob*, *Lupo Alberto*, *Moonshadow* and *Swords and Galleons*.

42. Italy 1990
Virgin got the official rights to produce the World Cup computer game. A horde of unofficial titles stampeded in its wake, including US Gold's *Italy 1990*, Code Masters' *Italy 1990*, Simulmondo's (yep!) *Italy Soccer 1990* (see above).

43. Andromeda (Hungary)
Hardy veterans of the games scene, Andromeda's Hungarian programmers were producing games such as *Eureka* (Domark's debut release) and others for Mirrorsoft way back in 1984. It was Andromeda's London-based founder, Robert Stein, who first spotted the potential of *Tetris*.

44. Stavros Fasoulas (Helsinki)
Programmer who made his name with 8-bit titles *Sanxion* and *Delta*, now hard at work on *The Vision Game*.

45. Alex Pazhnitov (Moscow)
From Russia with *Tetris* came Pazhnitov, and started a Soviet gaming revolution. Followed up with *Wiris* and *Welltris*; consequently everyone thinks the Russians are whizzo at puzzle games.

46. Vietnam
Computer games based on the Vietnam conflict have inevitably followed the undying interest in this subject in Hollywood. Ocean took on Oliver Stone's *Platoon* as well as producing *Lost Patrol*, while programmer-historian Matthew Stibbe tackled the subject as a deep strategy game, and Spectrum HoloByte used the country as a backdrop to *Flight Of The Intruder*.

47. Atari (Taiwan)
Home of the main ST factory until Atari recently sold the facility to raise some dosh.

48. Atari (Singapore)
One of the main manufacturing sites for the Atari ST range.

49. Commodore (Hong Kong)
Large manufacturing facility for the Amiga.

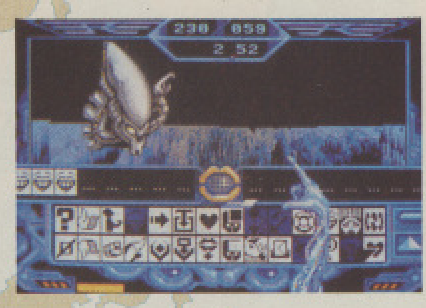
50. China (Heart Of)
Dynamix' latest cinematic game is set in China in the 1920s, with you running a business in Hong Kong and setting off to rescue the girl in true movie-style tradition.

51. Sega (Tokyo)
Giant Japanese games company with interests in coin-ops and, of course, consoles – the Master System, Megadrive and Game Gear. Video games market leader in the UK.

52. Sony (Tokyo)
International corporation with holdings in most areas of the entertainment industry.

53. Taito (Tokyo)
Coin-op manufacturer, with computer conversions dealt with in the UK by US Gold and, more recently, Domark.

54. Capcom (Osaka)
Coin-op developer founded in 1983, with titles such as *Ghosts And Goblins*, *1942*, *Forgotten Worlds* and *Strider* to its credit. The last two both used Capcom's own arcade 'super-chip', intended to enhance graphic resolution on the screen. Computer game versions come courtesy of US Gold. In 1986, set up a US division in Sunnyvale, California, to produce Nintendo console titles – both Capcom originals and licensed from Lucasfilm and Disney.



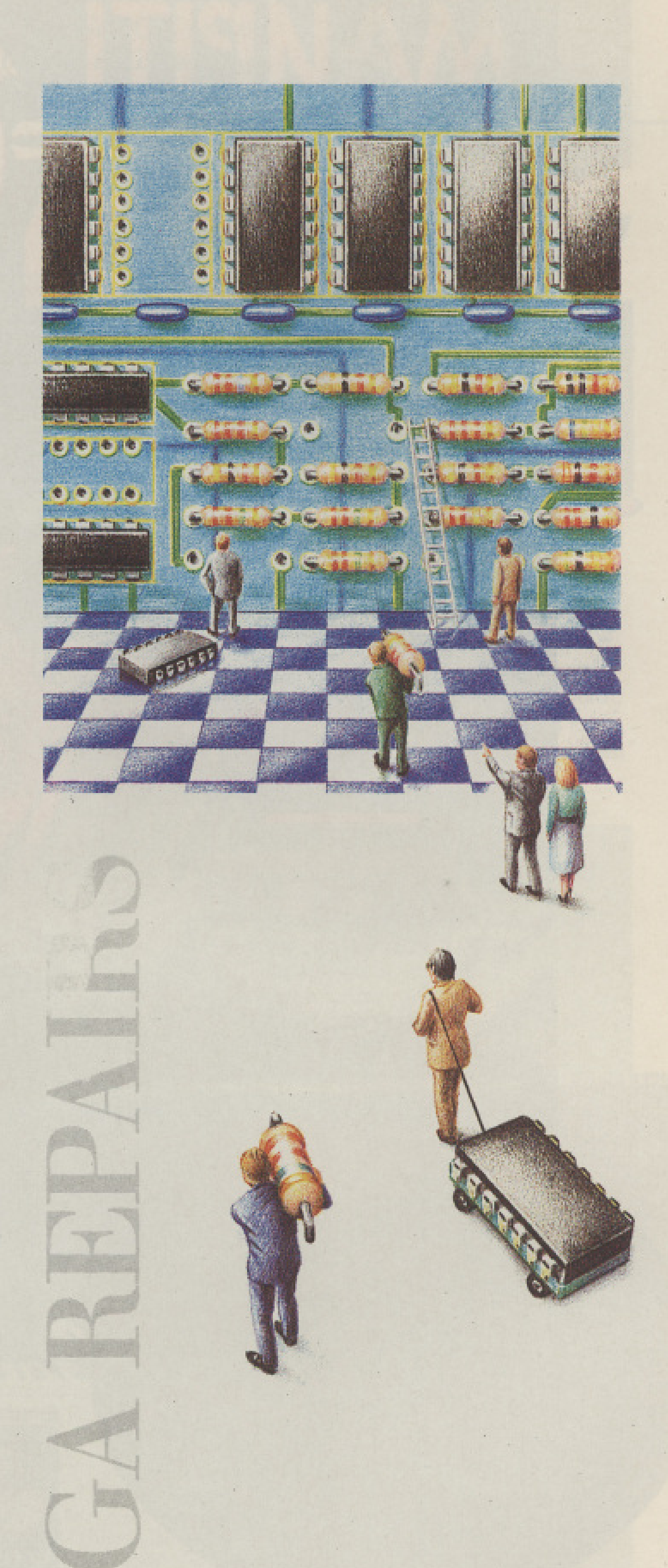
55. Nintendo (Kyoto)
Undisputed number one in consoles. The name Nintendo has come to be used in the US to mean any video game, two million people ordered the Super FamiCom in Japan before it even went on sale, and Mario is apparently now more recognisable to American kids than Mickey Mouse. Nintendo still has a way to go in the UK before it catches up with Sega – which had a year's head start with the Master System, but one suspects it can only be a matter of time...

56. Beam Software (Melbourne)
The original Melbourne House, back in the days when *The Hobbit* was the last word in adventures. Currently working on Nintendo projects.

57. SSG (Drummoyne, Gold Coast, Australia)
The Strategic Studies Group initially developed titles for SSI (see above) before switching to Electronic Arts for its European distribution. Titles include *Halls of Montezuma*, *American Civil War* and *Warlords*

58. Panther Games (Canberra)
Mindscape's *Fire Brigade* was developed by this Australian software house.

Amiga Repairs



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Follow — Give up

In front of Maguy's

In the saloon

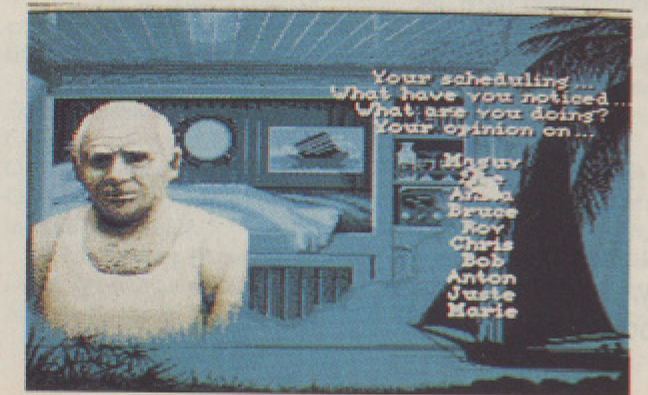
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Great

Lankhor

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ABDUCTION,MYSTERY,AND SUSPENSE...

"Everything began with the cyclone's arrival... So,we headed for the safety of MAUPITI Island. When we arrived, I immediately knew that there would be a heated ambiance.... A very heated ambiance..."

Another mystery for Jerome LANGE: WHO KIDNAPPED MARY?

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This month, Dino Dini, programmer of the legendary *Kick Off* series and a man who likes his games to be realistic while still maintaining the adrenalin flow, gives us the low-down on his all-time favourites.



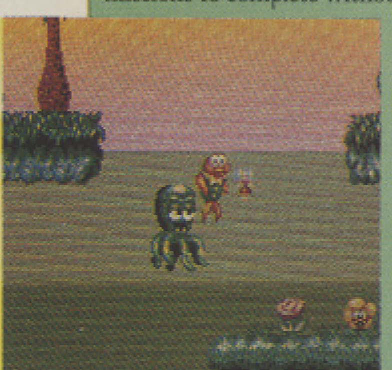
"My Ideal Compilation" DINO DINI

DINO DINI'S COMPUTING PEDIGREE goes back a long way. "The BBC was my first games computer, but before then I had an Acorn Atom and even before that an Acorn System One," he says. His latest acquisition is a £15,000 Unix system which he has recently bought after several years of working on an Atari ST.

After writing a couple of unpublished games on the Beeb, Dino took a break to study for an electronics degree at the University of Kent at Canterbury. When he graduated, he worked in the fault diagnosis and repairs department at Silica Distribution, before re-emerging with *Kick Off*. Just 24 years old, Dino has recently married, and now lives in Cambridge. When not hard at work on *Player Manager 2*, he returns to his first love, music: he plays the guitar and has been in several bands.

JAMES POND
Programmed by: Chris Sorrell at Vector Dean
Published by: Millennium
Released: November 1990

A multi-level game of collect, dodge and zap, with humorous appeal in the setting. James Pond, underwater agent, has a number of fishy missions to complete without depleting his energy and within a time limit. Large graphics, smooth scrolling and accessible gameplay gives *James Pond* huge 'cute' appeal.



● "This is a superb example of a well-crafted game. The gameplay is well-balanced, the graphics arcade quality, the music and sound effects never irritate and the attention to detail is striking. Besides all this, Pond himself is a very sympathetic character. I have great respect for programmer Chris Sorrell."

ELITE
Originally programmed by: David Braben and Ian Bell
Published by: Acornsoft (BBC)/Firebird (other versions)
Released: September 1984

The classic space trading/exploration game which set a standard for this genre – and many would say it has never been bettered. Your mission is to build up your power, wealth and status by trading with inhabitants of various planets and defeating them in battle, working your way up from novice to Elite status. The depth and breadth of the strategy elements turned ordinary games players into addicts overnight. Later versions added finishing touches such as a rendering of *The Blue Danube* during docking sequences.

● "It's difficult to think of anything to say about Elite that hasn't been said already. I remember when it first appeared on the BBC B computer and I played it non-stop for days. It broke a lot of new ground then and remains a classic to this day."

ROGUE
Home computer versions published by: Epyx
Released: 1985 (no longer available)

A *Dungeons & Dragons* game originally programmed on mainframe machines, although a home computer version was released by Epyx. The original versions were played directly from the command prompts and were entirely character-based. Dino first started playing it as a student on the Unix system at the University of Kent.

● "It's a classic, and probably has the best gameplay of any Dungeons game, although the graphics are limited – it was originally designed to be played on character display only screens on dumb terminals. But it's very addictive."

AVIATOR
Programmed by: Geoff Crammond
Published by: Acornsoft
First released: May 1984 (BBC only, and no longer available)

Early BBC flight simulator which had many of the detailed control features of today's offerings. Programmer Geoff Crammond worked hard to make flying the plane as realistic as possible – a strategy he later developed further in *Revs* (next).

● "The best flight simulation I have ever played. Why? Because it really feels like flying and I love flying upside down under the bridge!"

REVS
Originally programmed by: Geoff Crammond
Published by: Acornsoft/Firebird
First released: May 1985

In its day, this was a ground-breaking motor racing game, pitting you against 40 other drivers at Silverstone. The large-scale driver's seat view was an innovation, and the sheer size and detail in the graphics were previously unheard of. Crammond placed the emphasis on controlling the car authentically, rather than simply casting the player as a dot whizzing round the track. The convincing sound effects as the cars revved and roared added enormously to the atmosphere.



● "The best racing game. It's a complete simulation and very realistic, whereas other racing games cheat on the maths. This one feels like the real thing."

PIPELINE 2
Programmed by: Andy Walker of Taskset
Published by: Mastertronic
First released: 1984

Nothing to do with *Pipemania*! Taskset released a series of *Pipeline* games – this particular version came out via Mastertronic. You had to build up your plumbing network, while various characters came along to try to knock holes in it, causing the fluid in them to leak out. Maintenance generally involved dashing back and forth to make running repairs.

● "Incredibly addictive and well balanced with both speed and strategy elements. There are also some very nice touches like the facility to recruit people to help you build the pipeline."



You've probably never heard of Marjacq Micro, but this agency looks after some of the most talented developers around. Laurence Scotford talks to Marjacq's supremo, Jacqui Lyons, about her invisible role.

JACQUI LYONS SPECIAL AGENT

DAVID BRABEN, JEZ SAN and Argonaut, Archer MacLean, Glyn Williams – what do these names have in common? The obvious answer is that they're all successful and talented computer games developers. The not so obvious answer is that they're all part of the impressive stable of 20 developers represented by the computer games agency Marjacq Micro.

Agents are often unseen and unthanked, but they are just as necessary in the dog-eat-dog world of computer games software as they are in the equally rough worlds of acting and writing. Marjacq Micro, the first (and now the biggest) agency for games developers is run from an unassuming flat near Marble Arch by its co-founder Jacqui Lyons.

The immediate impression you get of Lyons is one of friendly efficiency and an uncompromising attitude to her work – and, in a business still dominated by men, it's not difficult to see how she has come to command respect rather than ridicule.

So how did Marjacq come about in the first place? Lyons takes up the story: "I'd been a literary agent for over 20 years. Prior to having my own agency I worked for Fraser and Dunlop scripts, a major literary agency which looked after the Monty Python team, Marty Feldman and Tim Brooke Taylor among others.

"In 1983 I was loaned a word processor and I got terribly excited by the potential of word processing. Then I realised that there was also a games side which was an alternative authorship – I decided at that point that I really wanted to see what the state of the market was.

"There were hundreds of publishers then. This was at the apex of the Spectrum and the BBC micro, the 64 wasn't that big. I put an advertisement – a sort of tick list – in *Popular Computing Weekly*. What it did was to point out the author's rights in relation to a game, and to ask whether they realised that what they were

THE MARJACQ STABLE

Over the following pages we open the files on just some of Marjacq's impressive line-up of clients...

DAVID BRABEN

The most famous developer in Britain and a true 3D expert.

SOFTOGRAPHY: • *Elite* (BBC) • *Virus* (Archimedes, below) • *Conqueror* (Landscape Routines) • *Elite* (NES)

In the pipeline: *Elite II*



DAVID BRABEN takes a reflective moment away from the development of *Elite II*.





creating wasn't necessarily just a game but a series of rights, if they knew how their rights were protected and how they had properly licensed them. I got a reasonable response from the advert and I started the software side.

By the end of 1984 I had a very illustrious client list, which included Jeremy ['Jez'] San. Then a friend rang up and told me about Ian Bell and David Braben. *Elite* had just happened and Ian and David had retained all rights other than for the BBC, which was extremely bright of them. They wanted me to represent the rest of those rights.

"Much to everybody's horror I held an auction and caused a lot of trouble in the industry – I was told this was an appalling way to go about it. Of course, it's absolutely standard literary procedure. Against all that criticism we held the auction and were helped by Channel Four News suddenly picking up on Elite and doing a whole item about it. It excited a lot of interest. We sold the rights for a very substantial sum to British Telecom, because BT had just started its software division and it needed a big game to establish itself."

"I don't want to represent every Tom, Dick and Harry. We require a high standard of programmers, with a high standard of professional behaviour. I will not be involved with people who are involved in piracy, ripping off or plagiarism."

You might be forgiven for thinking that, with a 15 per cent claim on the revenue earned by games of Elite's stature, Marjacq Micro is little more than a excuse for creaming sizeable sums from the income of unsuspecting games developers, but Lyons soon puts an end to that idea: "I'm well known within the industry but my role is usually very quiet. I don't want to represent every Tom, Dick and Harry. We require a high standard of programmers, with a high standard of professional behaviour. I will not be involved with people who are involved in piracy, ripping off or plagiarism. Contracts are there to be observed and conformed to by both parties, the publisher and the developer.

"But developers are usually older now and have more mature attitudes. In the early days they were all little kids

☞

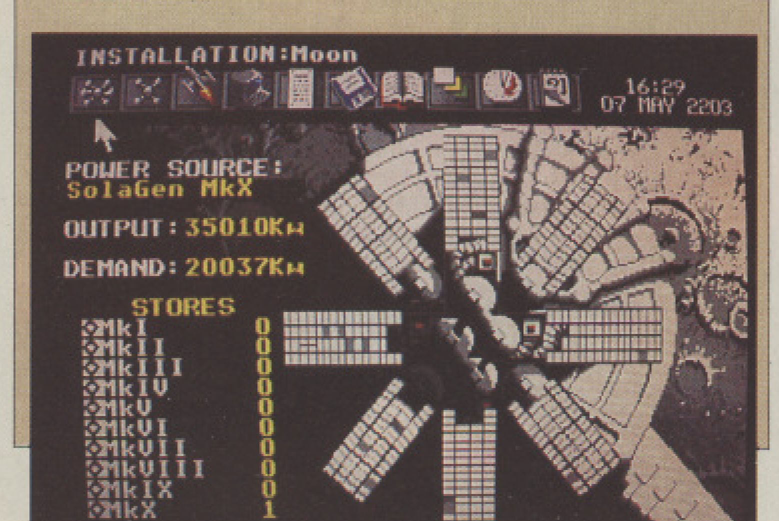
IAN BIRD

Ian specialises in war and strategy games, and used to be part of the PSS team.

SOFTOGRAPHY: • *Guadalcanal* (Amstrad CPC) • *Millennium 2.2* (ST, Amiga)• *Deuteros* (ST, Amiga)

In the pipeline: *Millennium 2.2* (PC)

***MILLENNIUM* 2.2 PROVED that in-depth strategy games can appeal to general games players if they are presented in an attractive way.**



IAN BELL

Previously David Braben's partner, and now an individual developer who, unusually, completes his games before they are sold to a publisher.

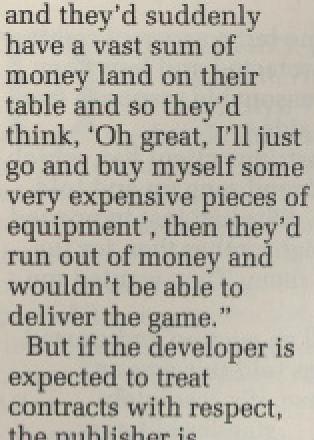
Softography:• *Elite* (BBC, NES)

In the pipeline: *Budo* (Amiga, Atari ST, PC)



***ELITE* IS POSSIBLY the most revered computer game ever, and is still earning for Ian Bell and David Braben.**





and they'd suddenly have a vast sum of money land on their table and so they'd think, 'Oh great, I'll just go and buy myself some very expensive pieces of equipment', then they'd run out of money and wouldn't be able to deliver the game."

But if the developer is expected to treat contracts with respect, the publisher is expected, in return, to give the developer a fair deal: "The other thing I have been fighting for is the non-assignment of rights, and establishing a standard agreement which is fair to both the developer and publisher. I don't believe in total exclusive licensing of rights just like that. This kind of all-embracing contract – you signed over the software therefore we get all the console rights, all the arcade game rights, all the CD rights – is unfair on the developer.

Any developer who still thinks that Marjacq Micro is waiting in the wings ready to exploit them at the slightest excuse might have a long wait. As Lyons explains: "I don't believe in selling myself. If people ring me up and ask 'What can you do for me?' The answer is, 'If you can't imagine what an agent could do for you then perhaps you shouldn't have an agent.' All of the more mature programmers realise that you always have to chase up the money, you always have to nag and beef and moan and if you're trying to develop software and every five minutes trying to get hold of some gnome in an accounts department, it's highly interruptive"

But isn't it harder to convince the publishers, rather than the actual developers, of the value of representation? "I think they're still reticent. I know for a fact that companies like US Gold don't like dealing with agents, but I think most people realise that we're not there as a threat. In many cases it's much easier to go through an agent – they know the state of the development of each particular project which they're representing and if there are going to be delays then these can be sorted out quite quickly."

But how are the agency's costs met when some of its clients are taking two or three years developing a single game? "Well, fortunately Elite was one of the longest earning games ever, and it still does earn. But, for example, the contract for Argonaut's *Bird Of Prey* [which Electronic Arts promises will be released soon – honest!] celebrated its fourth birthday on August 27th.

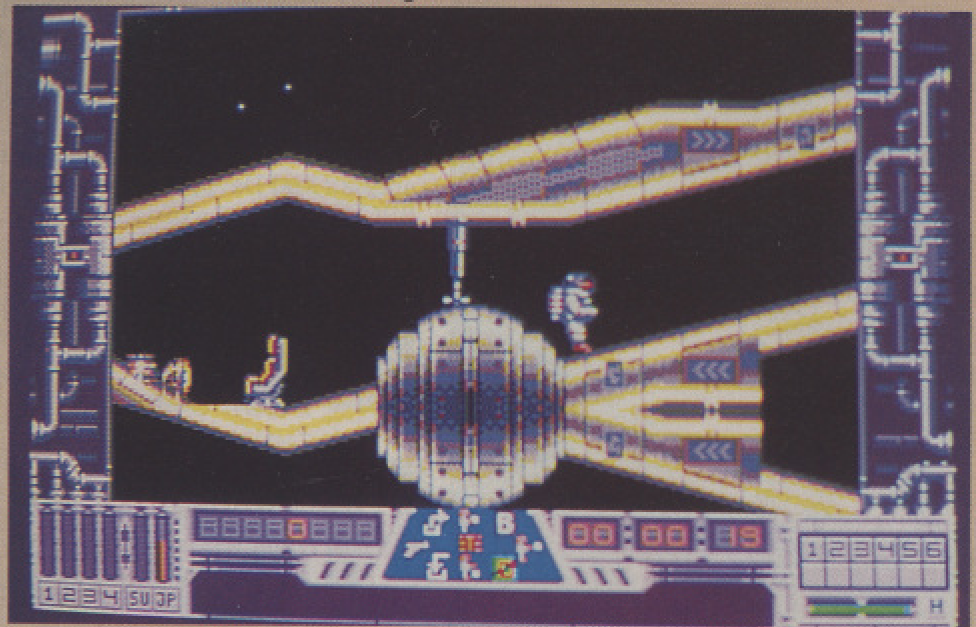
"This state of affairs is partially because Jez San wrote a much bigger game than he'd originally conceived. If you write big games it takes a long time. He also rewrote the engine for the 3D stuff, and since then he's changed it again. You have a problem with 3D – keeping up with the current state of the art is a very hard process. That's one of the reasons why we have to have quite a substantial client list, because obviously we have to take into account the periods when clients will not actually be earning."

It's not only established programmers who have benefited from Jacqui's foresight, she has also been responsible for starting new talent off on the road to fame and fortune: "There was an extraordinary example of a young man called Steven Dunn. He had left school without any particular qualifications, he was on the jobless scrapheap, but he was very keen on computers. He read an article in one of the magazines in which David Braben had been quoted as saying that *Virus* could never be written on the Spectrum, and he took it as a personal challenge. He had the sense to ring us and say 'Would it be OK if I have a go at doing this'. I said 'Well, rather you than me, but with my blessing, and the only thing is that once you've done it, you have to bring it to

PETER IRVIN & JEREMY SMITH

Two programmers who cut their teeth, to great acclaim, on the BBC Micro before moving on to 16-bit.

SOFTOGRAPHY: • ***Starship Command*** **(BBC)** • ***Thrust*** **(BBC)** • ***Exile*** **(BBC, C64, Atari ST, Amiga)**



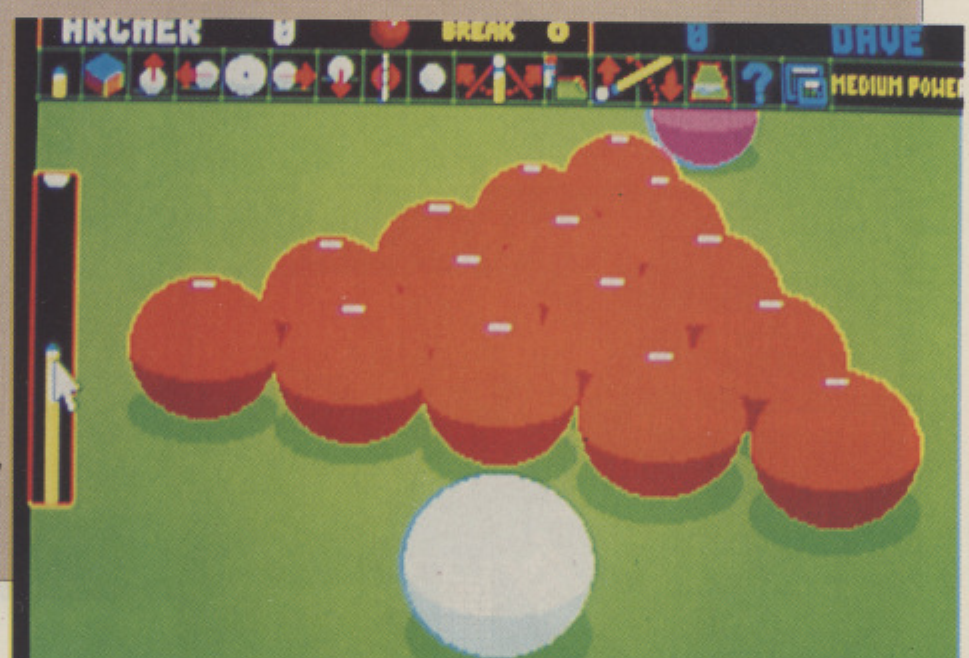
EXILE **IS A PROGRESSION of the techniques first used in** ***Thrust.***

ARCHER MACLEAN

One of the most respected and well-known designers and programmers, who manages to work humorous touches into almost anything. Archer says that he highly values Marjacq's services, and if it wasn't for Jacqui Lyons he may well have given up programming for good.

SOFTOGRAPHY: • ***Dropzone*** (Atari 8-bit, C64) • ***International Karate*** (Atari 8-bit, C64) • ***IK+*** (C64, ST, Amiga) • ***Jimmy White's Whirlwind Snooker*** (ST, Amiga, PC)

In the pipeline: a 3D Pool game using the system employed in *Jimmy White's Whirlwind Snooker* and incorporating all three versions of the game. Archer is also considering a racing game as a logical progression, having done a superb combat game and a great sports simulation, and he has one or two ideas for Virtual Reality.



ARCHER MACLEAN'S *Jimmy White's Whirlwind Snooker* has been generally acclaimed as one of the very best sports simulations ever.



ARGONAUT SOFTWARE

One of the most consistently excellent development houses in the country, with a strong emphasis on 3D products.

SOFTOGRAPHY: • *Starglider* (ST, Amiga) • *Starglider 2* (ST, Amiga , PC) • *Afterburner* (ST, Amiga) • *Days Of Thunder* (PC, Game Boy) • *Loopz* (Game Boy)

In the pipeline: *Birds Of Prey*, the multi-plane flight simulator on Amiga and PC for Electronic Arts. The team is also working on a Strategy game for MicroProse which is to include flying, rather than a full-blown flight simulator – sounds intriguing.



***BIRDS OF PREY* – Argonaut's long-awaited multi-plane flight simulator.**

this agency. It has to be cleared by us and by the author, and we'll take it from there.' It was a valiant effort, and we went along to British Telecom with it. Now he's an established Game Boy programmer with Argonaut."

With her clients' interests in mind, it's not really surprising that Lyons takes a strong line on piracy: "If the boot was on the other foot the pirates wouldn't like it. If they produced a game and then discovered that it was widely circulated and nobody was paying them a penny for it, they'd really be vicious about it. And I know everybody is saying it's because the price of software is so high. But if they didn't pirate it, sales would be higher and the cost of software would come down. In a way it's a totally vicious circle."

"I don't believe in total exclusive licensing of rights just like that. This kind of all-embracing contract – you signed over the software therefore we get all the console rights, all the arcade game rights, all the CD rights – is unfair on the developer."

One of the things we often notice at *The One* is that a game may be technically excellent, original and highly playable, but that doesn't necessarily make it sell – whereas a really abysmal game licensed from a film will sell by the cartload. Would Marjacq go as far as advising clients not to go ahead with a project if they thought it was unlikely to capture the public's imagination? "Yes, I think they've got to be aware of that. The reason that licensed games work so well is partially because the licence is so widely advertised in other areas, so people are very aware of it, where they are not going to be that aware of *Warhead*, for example.

"This is something which I think a lot of publishers get frustrated about as well as the developers. They look at the games, and think 'This is a good game and why is it that we can't excite the public about it?' It's always the same – with a licensed product you're not terribly worried about publishing in October, November, December, or January, you know that you're going to clean up. What you also know is that with an original game, if you launch it during that period you've got problems because it's just going to be swamped by stacks and stacks of licences. Although they might not be particularly brilliant implementations or conversions, it's the fact that they are Ninja Turtles that's actually turning the public on. Your game is going to get seriously lost and indeed probably fail to perform at all. So you have to bring out unlicensed products at a less commercial time of year."

I asked Jacqui how the emergence of Multi-media platforms such as the CDTV or CD-I are going to affect her work. She seems more than confident about the future: "I think that Multi-media makes the position of an agency like Marjacq even more valid because we have access to all the support areas and I think that packaging those things is definitely a very important job. And the question of where CD or CD-I fits in the overall mix and match of things is very interesting. Right now, in the instance of literary rights, television rights and film rights, one doesn't know where CD-I is going to sit. Is it going to sit with the film industry and the producer, or with the owner of the rights to exploit them as a computer game? When you speak to a lot of people from the entertainment industry about it, they just don't know anything about CD-I, it means nothing to them. They know about CD storage, but what one will be able to do with CD-I, and the development of those rights is something which nobody's yet challenged.

"I see a whole hornet's nest here, because I saw a CD game that was being developed by an American company which had used amateur actors. Can you imagine what's going to happen with the likes of Equity and the Musician's Union? All of these people are going to jump on it. So I'm really very interested to see what's going to happen here, but I think Marjacq's in a very very good position, because as an agency we straddle the literary side as well. And people have learnt that if they want to know anything about these obscure areas it actually pays to have a conversation, just to find out how one can go about exploiting them. So I see the role of the agency actually growing into that."

JON GRIFFITHS

A former BBC programmer who has now progressed to 16-bit.

SOFTOGRAPHY: • *Snapper* (BBC) • *Rocket Raid* (BBC) • *Conqueror* (Atari ST, Amiga)

In the pipeline: *Campaign*, a follow up to Conqueror.



***CONQUEROR* EFFECTIVELY USED the landscaping routines originally devised by David Braben for *Virus*.**

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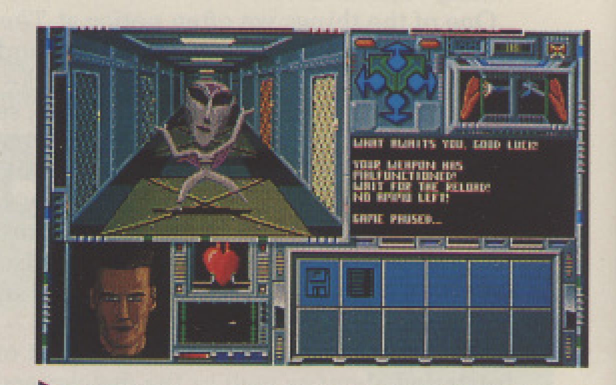
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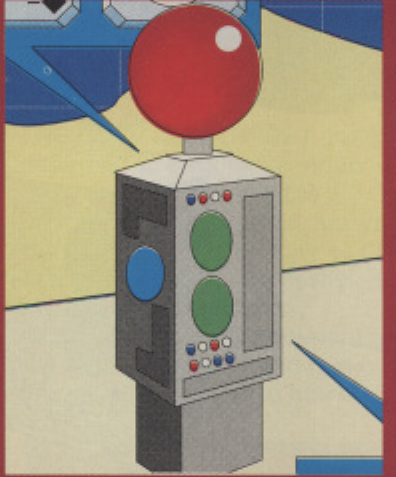
After last month's juggling with the experts' ideal joystick, Kati Hamza interrogates the men in the know about the perfect games machine.



THE ULTIMATE GAMES MACHINE

TWENTY YEARS AGO a games system was a fancy name for a cardboard box containing a chequered board and a bag full of chess pieces. These days the term covers everything from the hand-held you can stick in your lunch box to dedicated Virtual Reality consoles complete with headset, glove and a processor the size of a small fridge.

But as anyone who's ever looked in the mirror can tell you, there's a world of difference between what we've got and what we'd like to have. If you could design the ideal games system, regardless of technical realism, availability and price, would it look like anything like your current machine? We prodded a few experts until they came up with some answers, and amalgamated them into *The One*'s exclusive blueprint for the ideal games machine.



WHAT THE EXPERTS SAY

PETER MOLYNEUX
Bullfrog

■ Credits: *Populous, Flood, Powermonger*

"I was really disappointed with VR. There was so much hype behind it, I thought, 'Great, I can really forget about real life and lose myself in this virtual world.' Then I put it on and I was really let down." Having said that though, Molyneux's ideal machine would be a VR system, though something a lot more flexible than the hardware currently available: "It means you can use things other than a little mouse or a joystick. It's much better if you can use your whole body or your arms and legs to walk around this world." For the time being though, we just don't have the necessary technology: "The Super Famicom was heralded as a real advance in computer entertainment, but it's much the same as all the systems over here just with a little bit more processor power."

Meanwhile, Molyneux is putting his money on speech technology: "Whenever you're playing a game, or just talking to somebody, whatever you're doing you're always using your voice. So if you could incorporate speech recognition into a games system that would be fabulous."

JEZ SAN
Argonaut Software

■ Credits: *Starglider 2, Birds Of Prey*

"It should have loads of memory, graphics, sound and a great choice of colours – a VR machine, basically, but one that's so fast you don't have to wait for it to update. The machines available now tend to make you feel a bit sick and the LCDs blur so you can't see what's going on properly."

ERIC MATTHEWS
The Bitmap Brothers

■ Credits: *Xenon 2, Speedball, Speedball 2*

Eric's current favourite is Nintendo's Super Famicom, though he does have a soft spot for CDTV, and his ideal machine is a jazzed-up combination of the two. Top of the ideal machine's list of specifications come 12-Channel Sound and FM chip, CD-ROM, TV resolution and speech technology. For good measure it's also got Full-Motion Video so you can do everything inside a game you could do on TV. VR, on the other hand, gets this Bitmap Brother's thumbs-down. "I wouldn't want someone to walk in when I was playing with an all-over body suit and helmet. It's just not cool enough."

JOHN TWIDDY
Vivid Image Design

■ Credits: *Hammerfist, Time Machine*

John Twiddy's ideal computer is a kind of souped-up Amiga, coming all in one box with a monitor built in. "You'll still need a keyboard even for games – it gives you more options." The software comes on CD: even though it's not necessarily faster, it avoids viruses and there's no disk-swapping involved. There should be at least 1Mb of memory, loads of different modes of graphical display, high resolution, more hardware sprites than the Amiga and lots of colours: "Though in excess of 16 billion would probably give you too much choice."

MIKE SINGLETON
Maelstrom Software

■ Credits: *Midwinter, Flames Of Freedom*

"Once everyone gets a VR system with 3D goggles, running off a sun-spark station in their living room, we'll really have fun programming it." Mike's ideal system comes complete with all essentials: dataglove, headset and a fast, powerful processor. "And of course there'll be stereo sound."



SENSIBLE SOFTWARE

■ Credits: *Wizball, 3D Tennis, Wizkid*

"It would be nice to have a system which could shrink and expand the screen without destroying the resolution, so you could really home in on certain aspects of a game." In fact, the Sensible twosome are seduced by all things virtual: "The ideal machine would be brain-activated and have you totally wired up. It would be nice if you could actually take on somebody else's role." With the emphasis on thought rather than physical skill, this would have distinct advantages for



HEADSET This ordinary pair of glasses has a secret. Embedded in the ear-pieces are tiny electrodes capable of a vast array of sensory stimulation. These enable the characteristics of a virtual reality to be transmitted directly to the brain and dispense with the need for complex LCD screens, 3D television or all-over body suits. The game experience is physical as well as mental – you can feel pain and motion – but your body need never move. The electrodes feed in the relevant information and relay your mental responses for evaluation. To perform an action all you need to do is think about it.

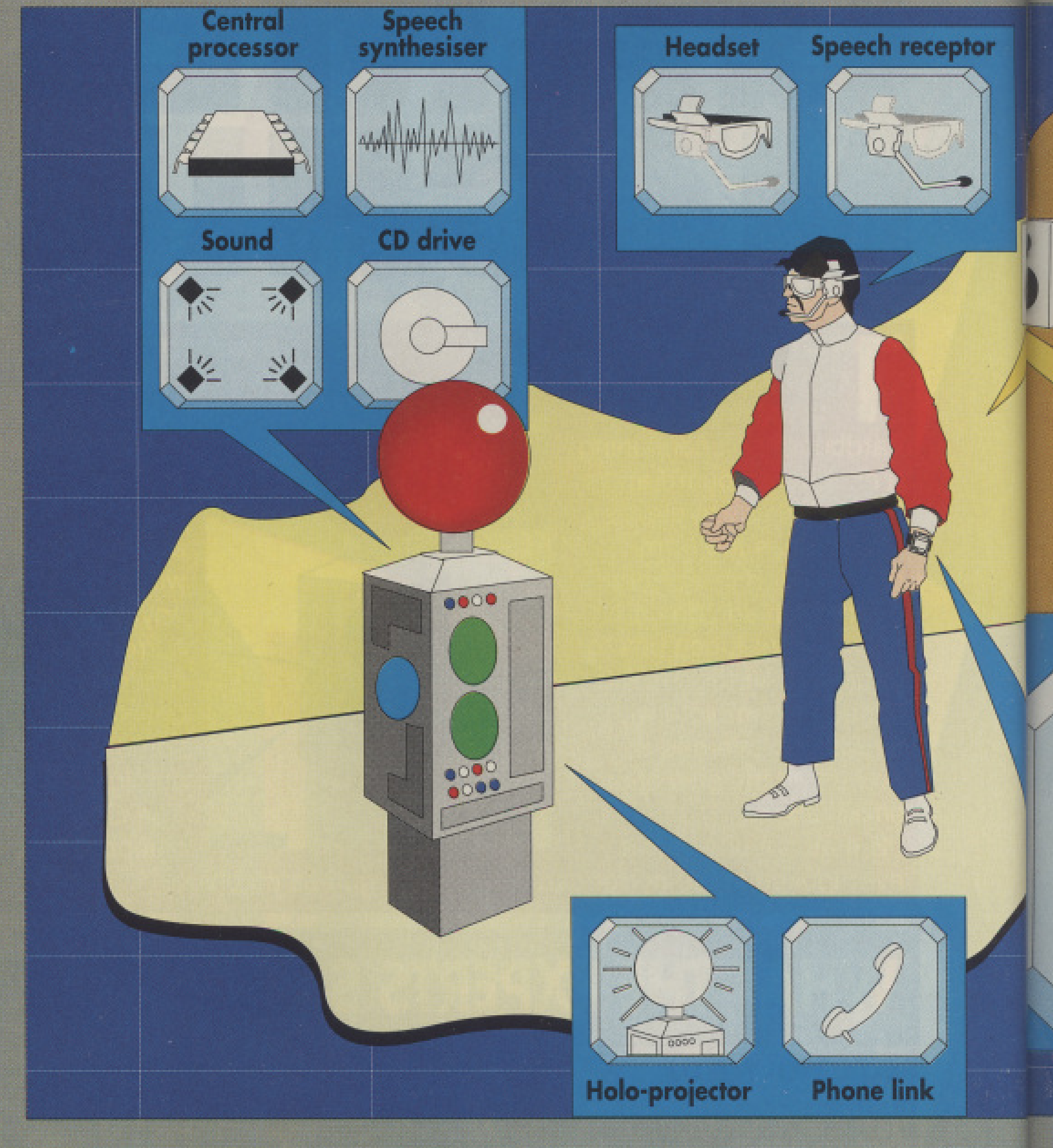
SPEECH RECEPTOR There's no need for joysticks, keyboard or datagloves. Any commands which need to be issued to the system are uttered verbally and decoded by an advanced speech recognition system capable of receiving and understanding any human voice. Extra software for alternative languages, including Japanese, is available.

SPEECH SYNTHESISER Your computer communicates with you via its own soothing voice. You choose from a selection of pre-set male and female registers or feed in a sample voice of your own. If you really want it to, your system can speak to you as John Wayne, Madonna or your mum.

CENTRAL PROCESSOR It's small, compact and very, very fast. There is a palette of around 16 million colours, a relatively large selection of custom chips (or equivalent) for performing a variety of routine tasks – holographic image and 3D object generation among them.

SOUND SYSTEM Linked to a general music entertainments system, your machine comes complete with multi-channel stereo sound, FM chip and holophonic sound capacity.

CD DRIVE Software, like videos and recorded music, comes on a standard CD format, though there's scope for much faster accessing than current technology allows.



HOLOGRAPHIC PROJECTOR For those who prefer to stay in the real world, or simply as an alternative to virtual reality, some games come in the shape of holographic projections. Depending on the program type, it's possible to converse with the computer-generated characters and ask them questions. By issuing spoken commands you can move freely about various aspects of the program and alter the parameters of the game. In addition to simple game playing, holographic software has obvious educational advantages. It can be used as a multimedia aid in the teaching of anything from history to French.

PHONE-LINK Speak the number, and the telephone gives instant link-up with other players all over the globe. Using it, you can share a game of space invaders with Heike in Dusseldorf and Bruno in Milan, or download data from any other on-line system.



the unco-ordinated. "The fun of the game is what you intend to do, not about muscle control, so you could just think yourself round the movements. The hardware would be adapted so the software could accommodate your intelligence and translate instinctive actions, like running for a ball or dodging, automatically onto the screen. You'd just be left making specific game choices."

ANDREW BRAYBROOK Graftgold

■ Credits: *Rainbow Islands, Simulcra*

Andrew Braybrook isn't greedy: "I'd be quite happy with a decent sprite chip - something with zooming and rotating sprites. Chips like that are available, and it never ceases to amaze me that they haven't found their way into consoles yet." What he really wants though, is muscle. "The Super Famicom is getting there, but it's still very underpowered. What you really need is a strong enough CPU to be able to perform any calculations you might need."

Helmets and datagloves are dismissed as gimmicks – Braybrook's secret dreams centre around an interactive unit. "A chair is a nice idea, but it's a bit cumbersome to have in the house. I like the Roger Dean idea of a total environment centre, something a bit like a giant egg with a hi-fi and TV as well. There's no reason why you couldn't have all that moving about."

As for Braybrook's ideal machine, this would come with plenty of beefy sound, high resolution, a bucketload of memory, quick-access CD and: "Some kind of new input device: a joystick is very clumsy. It would be better if there was something like an experimental scan I've seen for the handicapped. It points directly at your eyes, and

WE HAVE THE TECHNOLOGY

IN 1971, the world's first microprocessor, the Intel 4004, had a 4-bit processor and a tiny memory. Since then, bright sparks everywhere have been working to produce bigger, better, and faster machines. Now, there are plenty of modern systems trying to expand and develop the current state of the art...

IN THE WORLD AS WE KNOW IT, the Super Famicom is the system which currently gets most programmers drooling. The source of all the excitement is some rather sexy hardware scaling and rotation... in other words it's got custom chips which allow you to expand a screen vertically or horizontally and rotate it through 360 degrees.

FORGET KEYBOARDS, consoles and joysticks. According to Virtuality, one of the first companies to develop VR, the future is helmet-shaped. All you have to do is put a bucket on your head, relax and lose yourself in a polygon-constructed virtual reality. At the moment the technology is still in its infancy, but if it takes off, the potential gaming possibilities are endless.

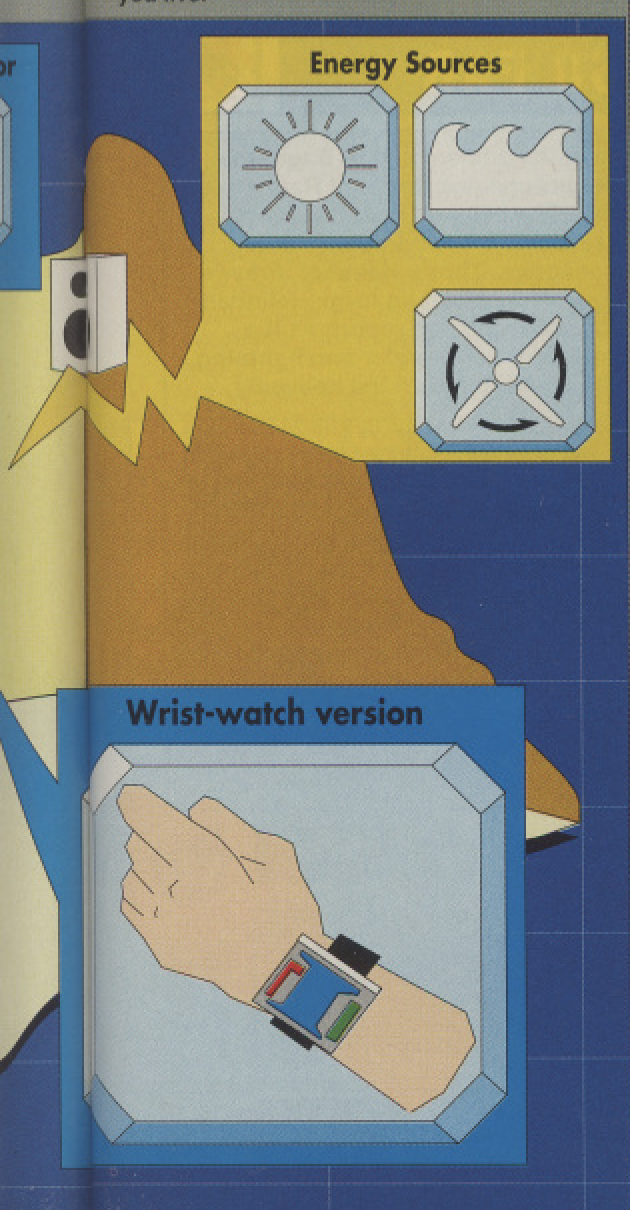
THE CDTV IS THE FIRST computer entertainment system designed to look like a video recorder. It combines the processing power of an Amiga with the storage capacity of CD. The aim is to provide easily accessible multimedia education and entertainment for the whole family. Could this be the shape of things to come?



MEAN MACHINE TURNED PIPE DREAM, the Konix console was all set to revolutionise the way we play our games. Complete with RISC technology, 12Mhz custom chip and a revolutionary design that meant you could transform the control device from steering wheel to handlebar to joystick yoke and hook the whole caboodle up to a hydraulic chair... it fell at the first hurdle. Despite glowing hype, and several half-finished games, the Multisystem never even made it to the shops.



POWER SOURCE The ideal games system is powered, like all your in-house appliances, by an environmentally friendly power source: solar, wind or wave energy depending on where you live.



PERIPHERALS Extra headsets allow others to participate in the virtual reality with you. There's also a mini wrist-watch version of your games system which allows you to take your software anywhere and doubles up as a filofax. It's solar-powered and can be used in conjunction with the headset but also has its own 3D LCD screen for less conspicuous games-playing in public.

JARGON DECODER

Can't tell your googlie from your gizmo? Well, read on and all will be revealed...

CD-ROM
A laser-read disk similar to the kind you stick into your hi-fi which can hold a thousand times more information than a disk. Unlike a disk though, it won't allow you to write new data onto it.

CD-I
Interactive compact disk. A computer system which stores interactive programs combining high quality sound, animated images and texts.

FULL MOTION VIDEO
The ability to display complete frames of video data at the correct rate for your system.

GENLOCK
A device which allows you to combine computer and video generated signals.

HYPERCARD
A multi-purpose application originally written for the Macintosh. Basically, it lets you access a whole range of different programs via simple, easy to use icon interfaces.

MULTIMEDIA
A term used to describe combinations of text, graphics, sound and video in a single software application.

RISC
Reduced Instruction Set Computer. CPU design that makes program writing more complex, but increases speed.

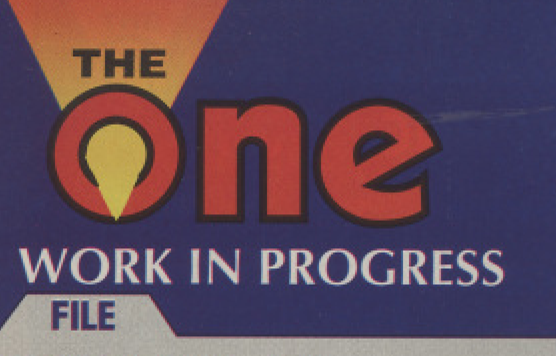
VIRTUAL REALITY
A complex simulated environment. In some cases the user is actually invited to enter it via an interface like a helmet or dataglove.

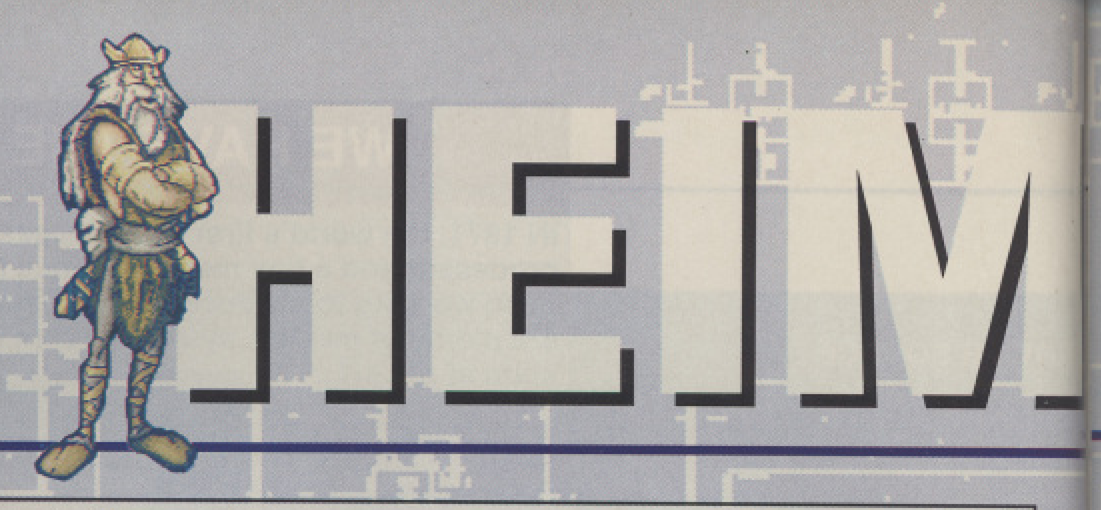
enables you to select things just by looking at them."

MATTHEW STIBBE

Credits: *'Nam 1965-1975*

"I want a games system that will free me from the tyranny of programming and let me concentrate on the joys of game design. Something along the lines of multimedia or hypertext, so you've got an environment that a player can explore." And that doesn't just mean playing a game, it also involves searching out information off your own bat. "If *'Nam* were programmed on it, for instance, you could actually look at pictures of General Westmoreland, find out where he went to school, even talk to his cousins about what he was like. You'd be able to dive in and look at a film of the Vietnam War and interview holographic projections of people." Stibbe is less enthusiastic about VR: "I'm a bit leery of putting goggles on people and expecting them to stumble round rooms pretending they're somewhere else. I'm sure they'll feel culturally more comfortable looking at screens rather than having them strapped over their eyes. There's something slightly worrying about VR – it implies that there's something wrong with 'real' reality.





PROJECT Heimdall
PUBLISHER Core Design

● AUTHOR Ged Keaveney (Design, Coding), Jerr O'Carroll (Design, Graphics), Martin Walker (Sound), Mark 'Mac' Avery (Additional Coding), Jeremy Smith (Project Manager) ● INITIATED February 1991 ● RELEASE November 1991

Core continues its policy of diversification by following its first flight simulator with a Viking-style arcade adventure. Kati Hamza treks to Derby to investigate.

ONCE UPON A TIME, long, long ago, Jeremy Smith, Director of Core Design, met former Sullivan-Bluth animator, Jerr O'Carroll and got the chance to look at some of his graphics. "I was very impressed and we agreed that if we ever got an opportunity to work together, we'd do it," Smith remembers.

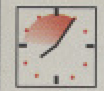
Time passed and Jerr met school-leaver Ged (pronounced Jed) Keaveney during a spell working for Gremlin. Working together under the 'Eighth Day' banner, the pair came up with the idea for a Viking game and suggested it to Smith. He took the bait.

Right from the start, the objective was to forget about the typical *Bard's Tale* style of RPG presentation and opt for a more unusual approach. As O'Carroll states: "Everyone's doing platform games, everyone's doing vector graphics games – there are too many of them. People are starting to do isometric 3D again now, but we wanted to do something different – an 'iso' game with big cartoon-type graphics. So we're mixing up bits of role-playing and bits of everything we've seen together."

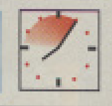
But why Vikings? Once again, O'Carroll comes up with the explanation: "It all started with the concept of Viking raids. We had an idea for this big world which you could walk round. At first you could actually explore the whole of England, but we decided that was a bit too big." After much discussion and some serious swotting up on the finer points of Viking life, they settled on the subject of Norse mythology. "There's so much you can do with it," explains Keaveney, "and we're trying to include as much of the detail as we can."

Five months into the project, the design is complete and most of the game engine has been written. Now all they've got to cope with is some time-consuming implementation of level designs and a large chunk of the animation and graphics. It all adds up to an enormous amount of work, especially as a Christmas deadline means they're having to squeeze a year's work into nine months. "We get up really early in the morning and go to bed really late at night. It's lucky we're working from home – if you get tired you can just fall back into bed."

All of this hard work hasn't dampened the duo's enthusiasm though. There are already plans for a sequel, based on the Battle Of Ragnarok – and in any case, as O'Carroll explains, working on Heimdall is proving to be a wholesome experience. "We get a kick out of it. I sit there drawing these things and Ged's putting them together and we just keep going 'oooh!'. We're just big kids with it really."



THE STORY SO FAR



Core's version of the Heimdall story is set deep in the ancient age of Ragnarok. There's been a hitch in the preparations for the prophesied Battle of Ragnarok, the legendary Norse conflict between good and evil. The evil god Loki has crept into the hall of Valhalla, conjured all his celestial relatives into an impenetrable slumber and absconded with three of their giant weapons: Thor's Hammer, Freyr's Spear and Odin's Sword. As gods can only walk on Earth in human form, Heimdall, divine guardian of the bridge that links Valhalla to Earth, must be reborn as the human son of hapless village virgin, Ingrid. During a night of thunder and lightning, she gives birth to a strong and healthy son and the quest to return the heavenly artefacts begins.

The action is divided into two separate parts. Three sub-games, which deal with Heimdall's journey from puberty to adolescence, are a way of building up individual character attributes and increasing your choice of potential companions. The higher you score, the better your chance of acquiring a heavy-duty back-up team.

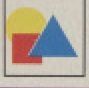
The game section proper deals with the adventure itself. Armed with longboat, crew and some basic supplies, our hero navigates three island systems in a desperate search for the artefacts, picking up plenty of clues, and solving some seriously cryptic puzzles along the way.



THERE'S NO SHORTAGE of willing brawn to accompany you on your quest. Your longboat can accommodate a party of five, though you can only take two on land. Each of your potential companions has a specific profession and skills, so it pays to take a good mix. Navigators, for example, advise on the advisability of journeys, while warriors come in handy for pounding flesh. In the interests of user-friendliness all the controls you need are on screen.



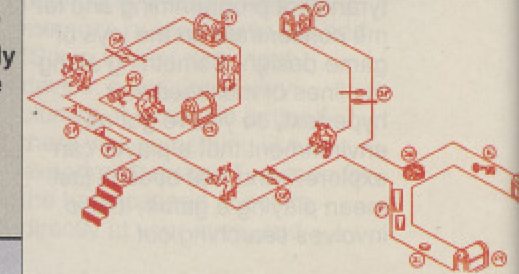
DESIGN



It took Core and Eighth Day around six weeks to thrash out Heimdall's game design. The first stage in the process was some serious group discussion. Over to Jeremy Smith: "There were about eight of us and we all sat down with loads of bits of paper and talked about the game. First we designed the world, then the number of days it takes to get from island to island. Once we'd worked that out we told Jerr and Ged to get on with it."

Ten days later the duo returned with a storyboard detailing virtually everything from graphics to gold. "In a way just sticking it all down was the most difficult part," explains Ged. Difficult or not, Smith was pleased. "We played it on paper and it worked."

Most of the storyboard has translated precisely on to the screen, although inevitably there have been a few innovations and changes. "In some areas the design is still pretty hazy, so if we get an idea as we're going along we just put that in as well. It's constantly changing."



DALL



HEIMDALL'S INITIATION RITUAL entails a trip to the pub, where the elders get him drunk, then urge him to participate in a little axe-throwing. In this early demo, a bad miss triggers a nasty exploding head effect: in the interests of good taste, the final version will feature an ingenious alternative...



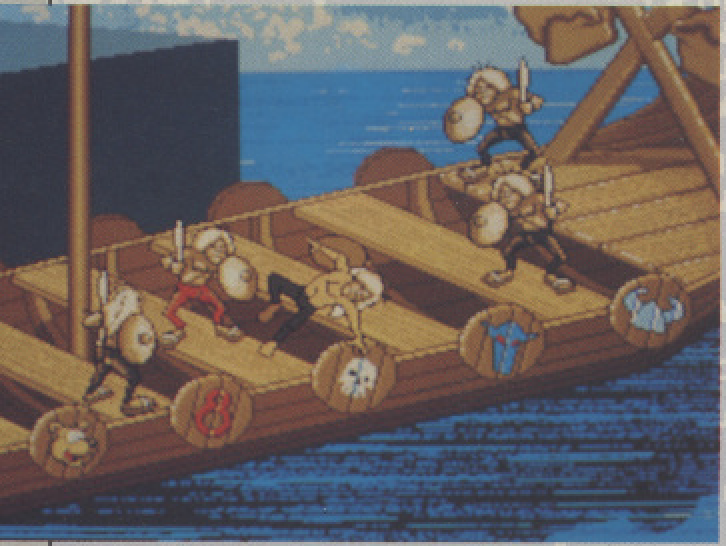
GAMEPLAY

If you ever want to make it back to Valhalla and the joys of everlasting life, you'll have to flex more than a bit of god-like muscle. In true RPG-style, Heimdall isn't just stuffed to the brim with monsters, ogres and giants – there are plenty of complex puzzles to solve too. On all three levels, the islands positively spill over with the likes of traps, treasure chests, keys, runestones and jewels. Tread carelessly and you may go plummeting down the nearest bottomless pit, fail to check out a chest properly and it'll waste all your energy.

Spells with a range of specific and general effects including levitation and invulnerability are scattered liberally about the place – though unless there's a priest in your party or you've drunk from the well of truth, you won't actually able to translate the runes and decipher their names.

The trick is to keep those jewels and items which may be useful on other islands and use up or throw all the useless objects away. If you're uncertain, you'll just have to make your best divine guess. Mistakes, incidentally, aren't automatically fatal. As a reaction against Electronic Arts' isometric RPG, The Immortal, where falling into trap means immediate death, Heimdall's snares just take some of your energy away. Beware! If your strength is low, that may be enough to kill.

NOBODY SAID SAVING VALHALLA WAS GOING TO BE EASY. Sub-game two is a simple matter of playing tag with a greased pig. Will the hog knock Heimdall flying or has he got the strength to save his bacon?



THE THIRD AND FINAL TEST of manhood is a longboat battle: just you and your sword against the rest of the world. Note the vicious sabre-toothed bear depicted on the longboat shield.

YOU NAVIGATE YOUR COURSE on the individual level maps. In this case it's the first navigable world – Midgard, the World of Men. You begin in the bottom left-hand corner with a brief to find Thor's hammer. Initially you have a maximum of four days' supplies – after that your strength decreases by a quarter each day until you die. It's very important to work out the feasibility of a journey before you start off and make a note of the features of each island as you get there: once you've completed an exploration, coming across a vital object elsewhere may force you to make the journey back. The whirlpool and sea serpent symbols aren't just for decoration – to complete the mission, you'll have to work out a way to get past them.



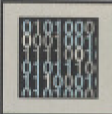


THE COMBAT SCREEN REFLECTS the general RPG flavour. "We wanted to get away from the kind of games where all you get to see is a verbal report of the action. We're doing pretty much the same thing – you put in your attack round, the enemy responds and the program calculates the outcome of the attack – but there's more to look at." There are full animations and death sequences for each of the monsters and weapons vary from hero to hero. Heimdall alone has the option to call for divine intervention in battle.

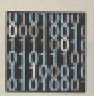


WORK IN PROGRESS

PROJECT Heimdall
PUBLISHER Core Design



THE ENGINE

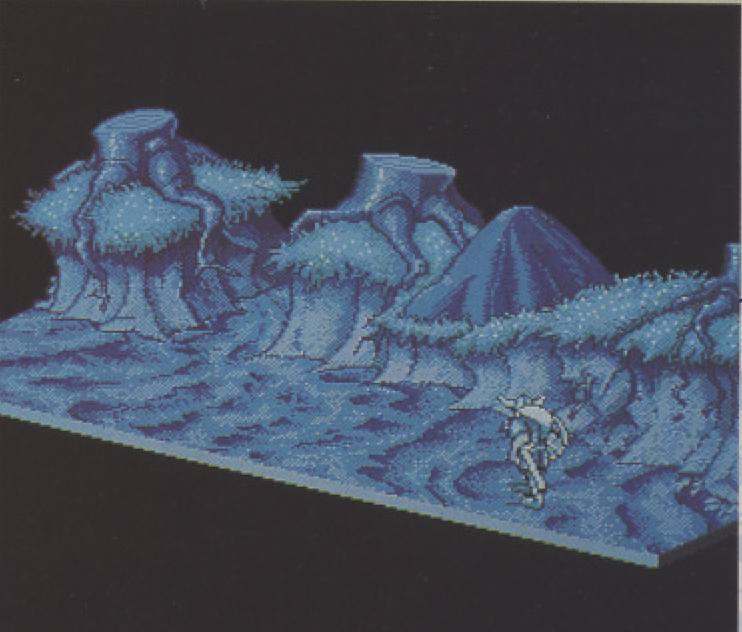


The driving force behind all this activity is Ged's specially developed Heimdall engine. What makes this particularly unusual is the angle of the isometric 3D. Ged is enthusiastic: "In most games like Cadaver and The Immortal, the isometrics are at a 45° angle, but I've tilted it and given it a slightly different perspective for a different, more realistic 3D effect." It's also possible to scroll over a fairly large area. "Cadaver had just the one screen and in The Immortal the rooms are only set two screens by two screens – in Heimdall you can have areas stacked four or five screens high."

Incorporated in the system is an integral map editor, designed to fit 3D blocks into full island systems. It's been specifically written for Heimdall, so it won't adapt itself easily to other games – but it will definitely be used again in the coding of the sequel.



AS OUR HERO BEGINS TO SEARCH a new and challenging island, he encounters one of a minority of monsters to have been implemented so far. Should they engage in battle, the screen automatically switches into combat display.

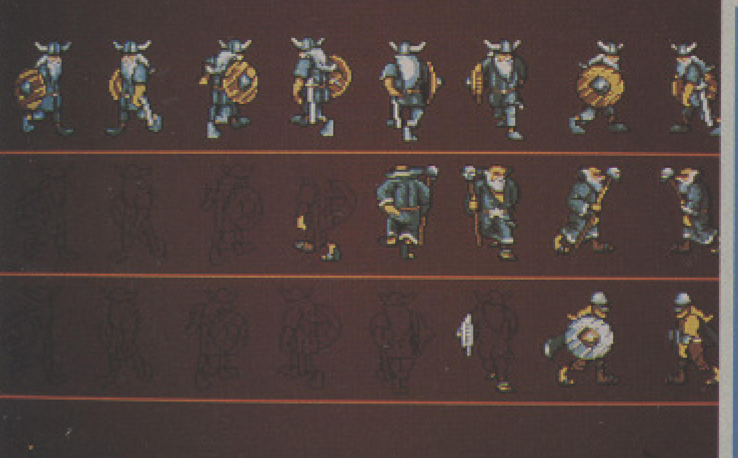


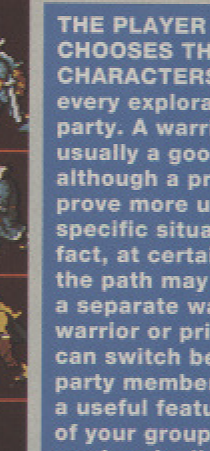
THE PALETTE CHANGES TO A SPREAD OF BLUES to signal the coming of night. This is a prime opportunity to restore energy by getting in some much-needed sleep – unfortunately it's also the time when most monsters are abroad...

GRAPHICS

As far as Heimdall's visuals go, Jeremy Smith is typically unambitious: "We want it to be totally stunning. We're just going to blow people away with the quality." He's in luck. Jerr O'Carroll, the man entrusted with the task of making all Smith's wishes true has been drawing in Heimdall's characteristic cartoon style virtually from the day he learnt to hold a pen. "That's how I draw. If I start drawing something serious I get lost sometimes."

Heimdall's graphics are produced using a combination of on-screen facilities and basic pen and paper, but the main objective is to make things big. "Everything's got to be ginormous." The Heimdall sprite itself is designed to appear as realistic as possible and measures a fairly impressive 32x48 pixels. Not that there'll be a shortage of other items to look at. "There'll be tunnels under the ground and lots of nasties to come across and 101 other things. Basically anything we think of we just plonk him in."





THE PLAYER CHOOSES THREE CHARACTERS for every exploration party. A warrior is usually a good bet, although a priest may prove more useful in specific situations. In fact, at certain points the path may fork into a separate way for warrior or priest. You can switch between party members at will - a useful feature if one of your group becomes weak or badly injured.



MONSTERS ARE DIVIDED into what Ged describes as general cannon fodder (spiders and trolls) and several biggies, the sea serpent among them. The plan is to create six monster types per level, although this may cause memory problems. "It's only a 16-bit computer. We're pushing the barriers of what we're doing as it is."



SOUND



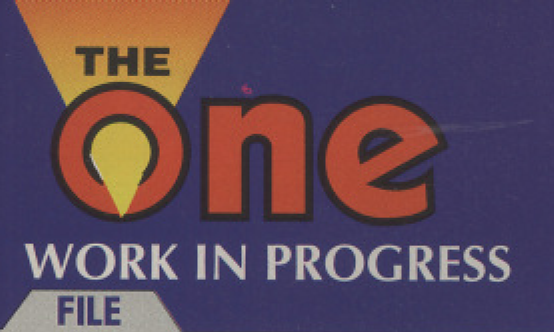
Martin Walker, one-time author of the 8-bit classics *Hunter's Moon* and *Citadel*, and responsible for the soundtracks of Core's two most recent products, *Frenetic* and *Thunderhawk*, is the man with the task of producing suitably Norse-like effects to accompany Heimdall's exploits. Thanks to his incredible all-singing, all-dancing drivers, plans for Heimdall's sonics include a Nordic title tune and a library of eerie in-game effects – including footsteps and, if Ged has his way, a touch of spine-tingling demonic laughter.



ANIMATION FRAMES LIKE THESE are designed separately for insertion into the main combat screen. Jerr draws the image on paper first, then digitises it, inserts it into the combat box outline and adds the background and shading. In this case only half the frames are complete.



Wild Wheels
JUDGEMENT DAY
AT THE STADIUM TONIGHT
G. McNAMARA '91.
WILD WHEELS
W
OFFICIAL PROGRAMME
CONGRATULATIONS! YOU WON THE MATCH
YOU REMAIN IN YOUR PRESENT GRADE
IBM PC & Compatibles
CBM AMIGA
ATARI ST
WILD WHEELS
W
My head is thumpin', and my heart is pumping the adrenalin around every vessel of my hyper-tense body - the 'driving unit', that will be shoe-horned, wedged like a Colt 45 into it's holster, as I am placed into the command seat of my vehicle - ready to enter the arena of play... and combat.
"Wild Wheels" they call us. Combatants who play a "game" - a game where there are two ways to lose... down on points or down on fuel - the fuel of life! Our "kit" for action are the finely honed masterpieces of engineering... machines that will pole-axe the opposition, melt them, crush them, detonate them into a million white-hot, speeding grains of shrapnel. The 'kit of death' in which many of us will experience our last, and final, blinding flash.
In the arena, the game becomes a struggle to win, a fight for life. The noise from the screaming crowd is drowned by the incessant roar of the mighty heart of this mechanoid beast, it's engine pushing out every ounce of power to keep me just ahead, and delivering a heavy, sickening blow into my back as it accelerates at my command. Taking aim, I firm up every muscle ready for the great burst, the deafening scream as I unleash my lethal messenger... and its message - "GAME OVER!"
But that's just half the game story. Now YOU enter the arena...
ENJOY THE SHOW!
ocean
OCEAN SOFTWARE LIMITED
6 CENTRAL STREET
MANCHESTER M2 5NS
TELEPHONE: 061 832 6633
FAX: 061 834 0650



PROJECT Deathbringer
PUBLISHER Empire

• AUTHOR Rik Yapp (Manager, Co-ordinator), John Wood (Design, Programming), Rich 'Champy' Horrocks (Programming), Colin Swinbourne (Artist), Angus Murray (Music), • INITIATED February 1991 • RELEASE September 1991

THE STORY SO FAR

Deathbringer's storyline is pretty much standard fantasy hack 'n' slash stuff. A group of evil wizards are constantly having their plans foiled by Karn the Barbarian, so to put a stop to him they forge a magic sword called… Deathbringer.

Unfortunately for the wizards, Deathbringer has fallen into Karn's hands and he is now on his way to put a stop to them, once and for all. The thing about the sword is, it contains the life force of a demon who needs souls to stay alive. This forces Karn to do battle with everyone and everything he comes across, just to keep the demon happy.

DEATHB

Oxford-based ODE has gone soul-searching. Paul Presley joins the crew to see what he can find.

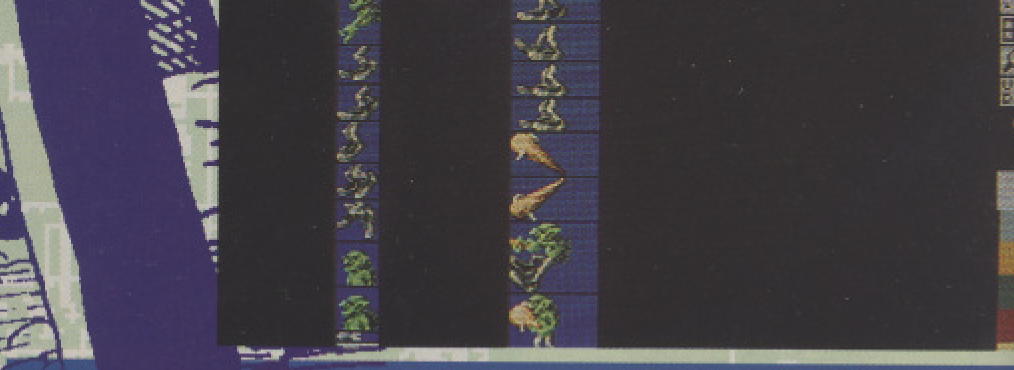
OXFORD DIGITAL ENTERPRISES has been around since the end of 1983, when its staff totalled a humble three and its main product was an ancient adventure called *Macbeth* for the now departed Creative Sparks.

Since then, the team has grown to seven and has produced a myriad of different games for a myriad of different companies, including the first version of Domark's highly successful *Trivial Pursuit*, Grandslam's *The Hunt For Red October*, *Yes Prime Minister*, the imaginatively entitled *Sailing* for Activision and *Better Dead Than Alien*, *Sleeping Gods Lie*, *Time*, *The Amazing Spiderman* and *Team Yankee* for Empire.

As well as *Deathbringer*, the team is also currently working on the conversion of *Volfeed* – a *Qix* inspired coin-op – and *Team Yankee 2*, the follow-up to the original tank-based simulation.



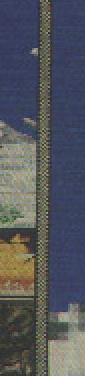




THESE ARE EXAMPLES of the original sketches Swinbourne supplied to ODE. The goblins are a running joke throughout each of Deathbringer's levels – a different goblin appears on each (on icy levels they ride sledges, in dungeons they carry huge cartoon bombs which they promptly run away from).

Here (above) we have the DPaint-created animation frames of the same goblin. Obviously changes have to be made to make sure the sprite works within the game but generally they are kept true to the original artwork.





AND THIS (LEFT) IS HOW HE APPEARS IN THE FINAL GAME. The enlarged view shows exactly how much detail ODE has put into even the smallest of sprites.





GAMEPLAY



The soul-hungry sword adds a unique twist to *Deathbringer*'s gameplay. The sword has a soul-meter running along the top of it which constantly needs to be topped up by taking another life. Should the level fall too low, the sword begins to get impatient and starts controlling Karn.

Should the soul-level drop below zero, the demon starts to drain Karn's own energy until it finally whips itself out of Karn's hands, spins around and embeds itself in Karn's stomach.

Another 'new' slant on the beat 'em up genre is the *OutRun*-style levels. You start each section in the centre and can travel left or right to reach the end. This creates a tree-like route towards the final screen and means that, once you've completed the game, you can go back and take a different route.



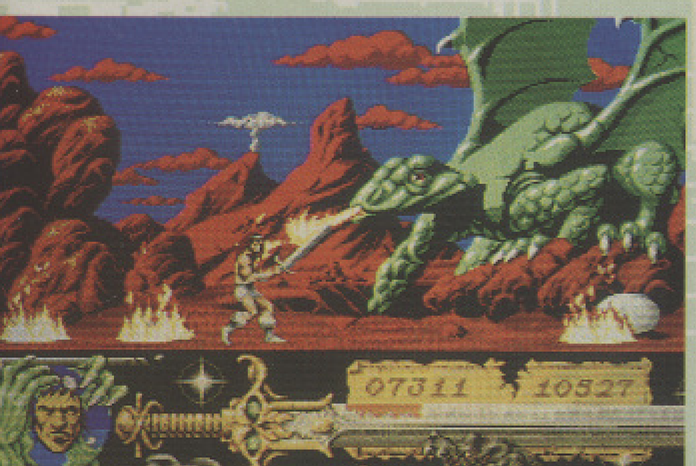
STARTING IN THE MIDDLE of each level, Karn can travel left or right to reach the end. Along the way he has to battle against such adversaries as Stirges (birds that get their beaks stuck in the ground), goblins and wild boars.





AT THE END of each level stands (or in the case of the Barbarians, sits) the obligatory guardian. Amongst others, Karn has to deal with Snakes and their tails, Dragons and their breath and Barbarian and their fists.

BRINGER





SOUND



Currently, the sound effects used in *Deathbringer* are sampled straight from the mouths of ODE (the mangled scream that can be heard on our cover disk is actually Rik Yapp in one of his more eloquent moments).

The real sound effects are being produced by a professional company called Skinnybone Productions, which has so far sampled over 116 different effects. The samples are taken at around 57Khz, which basically means ODE can play around with them as they see fit to create some interesting sounds. For the indoor levels a degree of 'reverb' (echo) is to be added to the existing effects to help with atmosphere.

Like the sprites, the music has been done out of house by a new name to the music scene, Angus Murray. Angus was discovered after sending a demo tape to ODE which was good enough to make the boys think twice about him. Deathbringer will only have one tune – a good old heavy metal thrash – due to the amount of sound effects being used.

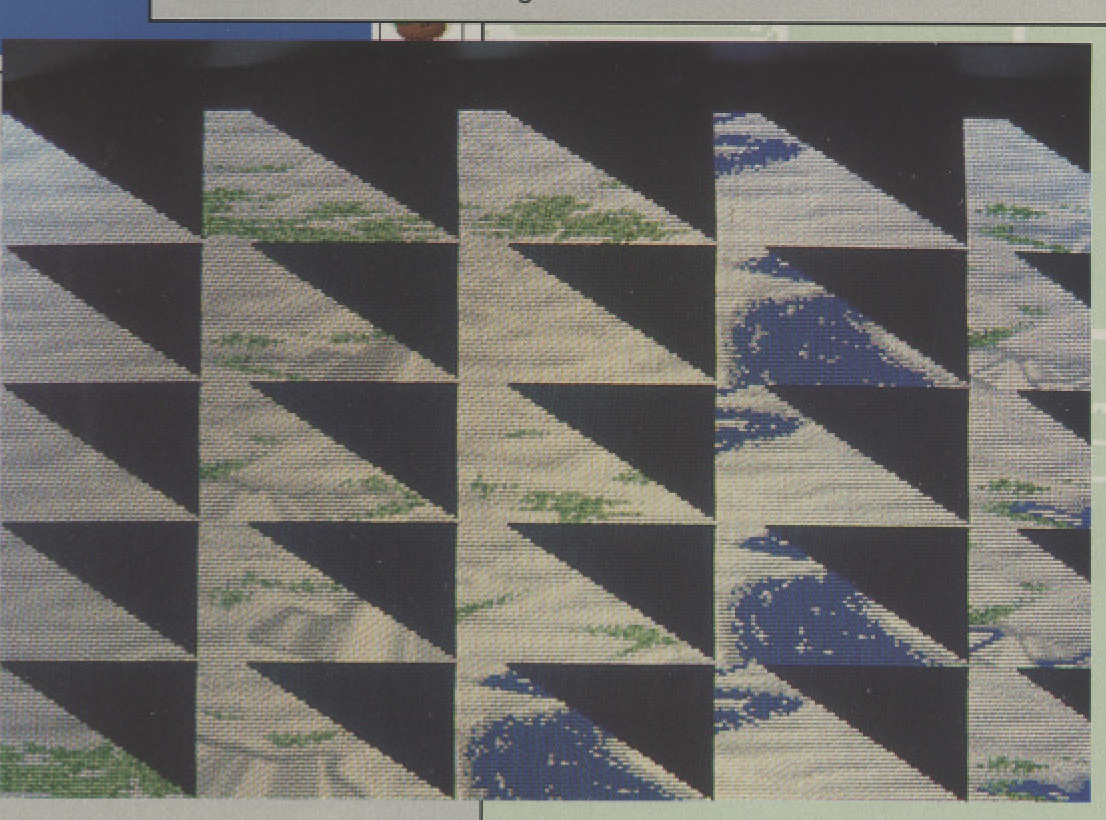


GRAPHICS

ODE's philosophy is to try and do something new in every game. In Deathbringer's case, it's the graphics. There are 36 levels of parallax in the backdrops to each level, more than has ever been seen before. This is achieved by using wedge-shaped tiles instead of the usual square ones. As the player moves left or right, the wedge swings in the appropriate direction, giving the parallax effect.

For one of the later levels – the caves – the tiles are taken a step further. Instead of wedges, they're curved. This makes the entire level appear tubular, adding to the atmosphere of being in a cave.

The sprites themselves were originally created 'out of house' by Colin Swinbourne, a freelance graphic designer. He supplied ODE with a number of sketches which were then drawn on *DPaint III*.



The background tiles are wedge-shaped which allows for 36 lines of parallax scrolling. As the character moves, the wedge swings in the appropriate direction.

THE **One** WORK IN PROGRESS

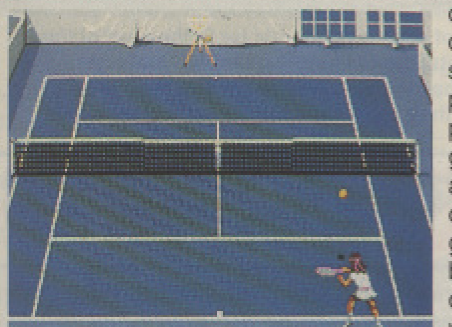
UBI S

BATTLE ISL

Strategy Games – they require thinking don't they? No thank you! If that's the way you respond to the mere mention of the word 'strategy', join Laurence Scotford to take a look at the games Ubi Soft currently has on the boil.

BLUE BYTE IS THE FRENCH DEVELOPMENT TEAM that impressed us with *Pro Tennis Tour* and its sequel (below). Now it's turned its skills to something a little different – a realistic strategy game in which you command a whole army, air force and navy in an attempt to take control of a series of islands.

Although *Battle Isle* is quite distinctly a strategy game with no arcade elements, don't let that put you off. Not only does the superb presentation put this game far above most others of its genre, it has been designed with the general gamesplayer in mind, and is very accessible and highly playable.



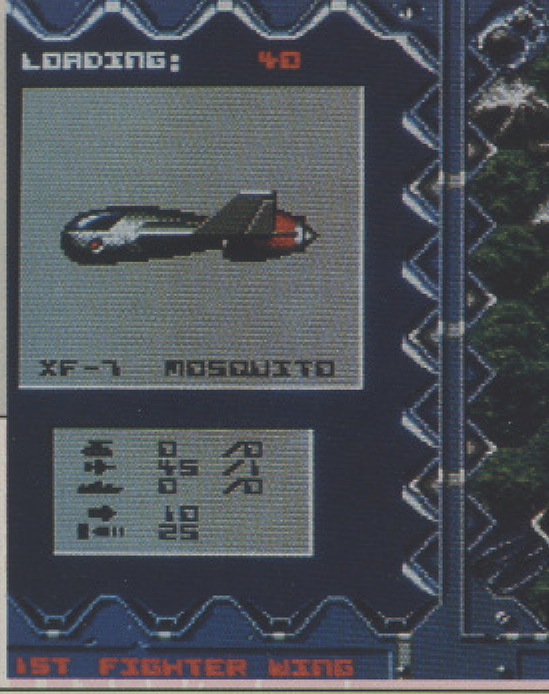
Like many strategy games, Battle Isle is designed to be played by either two human players or one person versus the computer. Both players begin with a headquarters, which is given a coastal position so that it can double as both a port and an airport, and a small fighting force and arsenal comprising aircraft, carriers, cruisers, mines, mine destroyers, patrol boats, submarines, lifeboats, and other more exotic units.

Each unit in the force is designed to perform a specific task ranging from attacking the enemy through to transporting friendly units around the map. Using these, your aim is to reinforce your strategic position and ultimately capture your opponent's HQ.

TERRAIN TROUBLE

The playing area is based around the sort of hexagonal grid that will be familiar to players of table-top war games. This grid allows movement in six directions from any single location. Rather than being identical in every respect, each hex has a particular terra in type, like mountains or grasslands, and this affects the rate of movement through them. Trying to push a unit through hex after hex of mountains will be slow work, while units fairly zip along when they stick to the roads.

But terrain is also important when attacking. While movement through the mountains may be slow, they do provide important strategic strongholds. When attacking from the mountains into grasslands the mountain-based unit has the advantage. On the other hand, units left on the road will be sitting ducks.





THE TERRAIN IN THIS CASE is mountainous, but it's not much use to either of the opposing forces because it is shielding them from each other. The mosquito aircraft shown is one of the few units relatively untroubled by terrain.

THE MECHANICS OF WAR

Despite its accessibility and playability, *Battle Isle* requires a realistic strategy if you are to be successful in your campaign. Simply pushing units forward to attack whatever they meet will soon result in a depleted and defenceless force. The player must try to capture and hold strategic positions while defending land that he or she already controls. So it's important that supply lines are kept open so that weakened units can withdraw and be replaced by fresh units.

This is where the factories come in. Dotted around the islands are a number of factories, some of which are aligned to either player, and some of which are initially neutral and can be captured. These are capable of rejuvenating depleted units and of constructing new units. This service doesn't come free of charge, however – the factories must be kept topped up with energy by finding and delivering deposits of aluminium to them.

In addition to the factories that already exist, construction units are capable of constructing new warehouses if a large enough area of suitable terrain is found. So while most of your force will be engaged with the enemy, a portion of it will always be busy keeping the supply lines open and active.



THE HEADQUARTERS are well-defended, but that's as it should be. At the start of the game they're your only way of repairing or creating new units. Your opponent is trying to get information on your Crusader units and is quite rightly told where to get off!

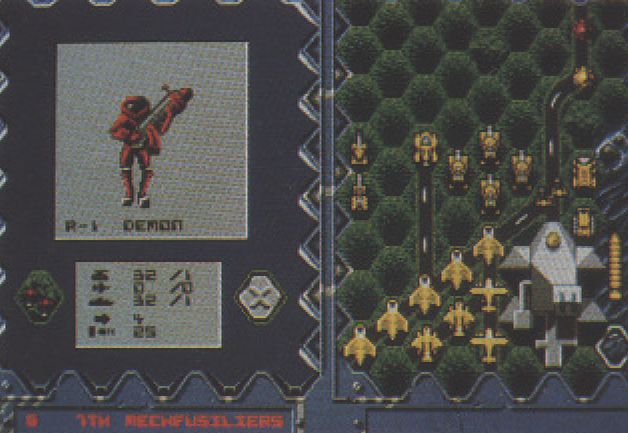
SOFT

SLE



FUTURE CONFLICT

Although the first game is still unfinished, there are already plenty of plans for expanding *Battle Isle*. As might be expected, Scenario Disks with new graphics and maps are amongst the first things on the cards. These may include whole campaigns in which the accumulated wins and losses are carried over from one game to the next. More immediately though, the intention is to provide compatibility with 68020 turbo cards to improve calculation speeds. But perhaps the most exciting option will be a version of the game in which two machines are linked by modem or direct cable and each player only sees his own map.



BATTLE ISLE PROVES that strategy games are not just for tedious egg-heads.

GRAPHICS AND SOUND

The presentation currently worked into *Battle Isle* is slick and attractive, with clear, colourful symbols representing individual units, against suitably realistic looking terrain. When combat is being resolved the player is shown an animation in which the vehicles in each unit roll towards each other and then fire volleys of shots. Other impressive animations are used when a building is captured – a heavy steel door is seen being cut through with a laser and it then clangs to the ground revealing the silhouetted figure of one of your troops.

Most of the sound has still to be implemented, but what there is at present sounds promising. There are suitably metallic effects as tanks trundle forwards to do battle, and missiles are released with a frighteningly realistic whoosh.



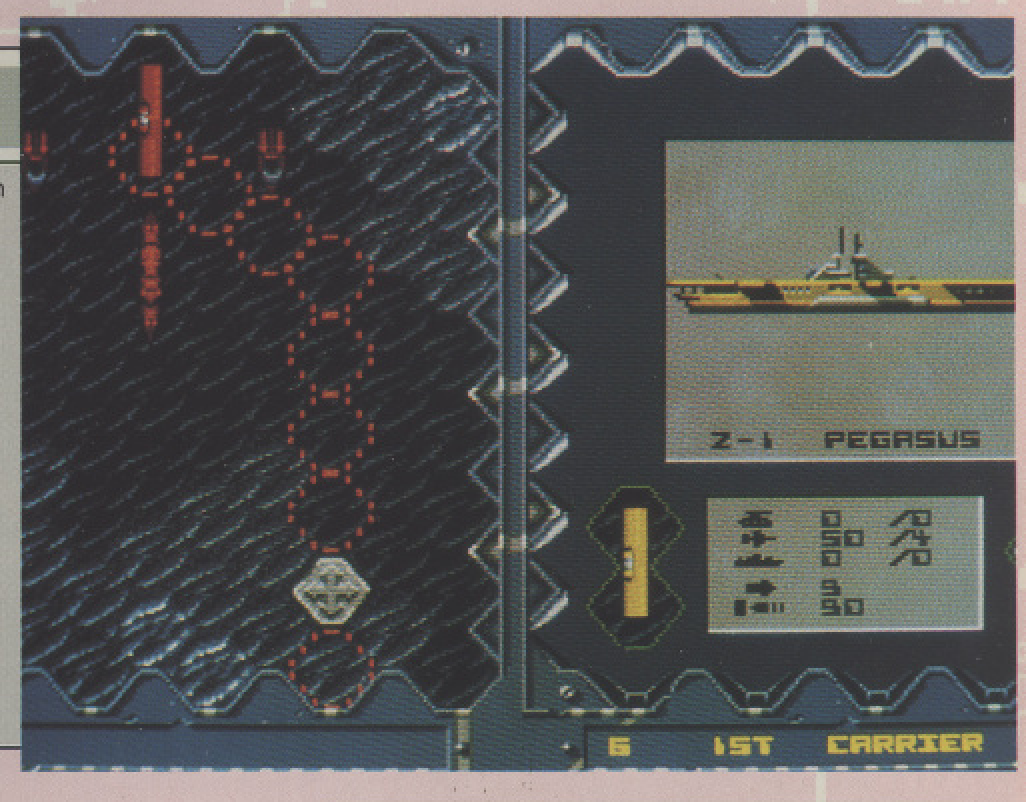


THE HIGHLIGHTED YELLOW UNIT is currently under attack, and the animation now comes into play. The tanks in either unit trundle menacingly towards each other and then begin to take pot shots at each other. Points are scored depending on how many enemy units are destroyed in each round.

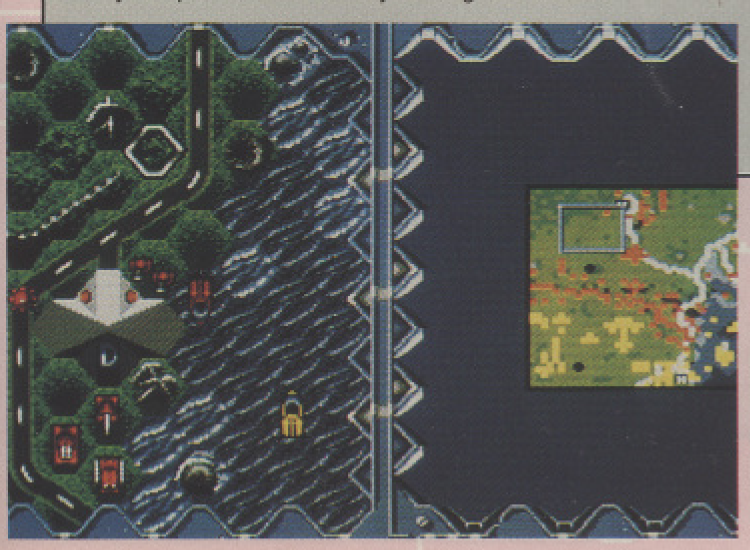
TAKING TURNS

Battle Isle is played in two phases, a movement phase and an attack phase. While one side is executing its movement phase the other side is executing its attack phase. Units that have already been instructed to engage the enemy will continue to fight, if necessary , even during a movement phase. Experience points are gained for successful combat, and shield points for successful defence, so over a period of time the player can develop crack units which are more likely to inflict heavy losses on green units.

There are 32 maps, 16 of which can be played against the computer, and two special, large scale maps, based on Europe and, almost topically, Iraq. The ordinary maps present a progressively more difficult challenge, allowing the player to slowly adapt to the necessary strategic elements.



THE HEXES with the red outline show a possible movement path for the carrier. In this case its movement is unobstructed because it is in deep water. More often than not a unit's movement path will be a lot shorter.



THE SMALLER MAP gives an overall view of the battlefield. As well as being useful for the planning of general strategies it also shows you which units are still to receive orders.



WORK IN PROGRESS

PUBLISHER: Ubisoft

CELTIC LE

CELTIC LEGENDS, which previously had the rather twee working title of *Magic Land*, is a strategy game played on a hexagonal grid. Hmm... I'm getting a strong sense of Déja Vu. Yes, Celtic Legends is similar to *Battle Isle* insofar as it is a hex-based strategy game, but there the similarity ends.

Ubi Soft's blurb describes Celtic Legends as: "a wargame relating the fierce, cruel, and bloody fights which, in year 207 after the third great renewal, opposed the Thaumaturge, Eskel Noc Ventu, first patriarch to succeed in the second heavenly level archangel invocation, to the necromancer Daimog Brulmer, the undisputed master in reincarnating wandering souls into putrefied corpses."

Confused? I'm not surprised. In plain English, the evil magician Daimog Brulmer has been alarming people by reincarnating the dead. Rather than concede to demands to put an end to his practice, he challenges the great wizard Eskel Noc Ventu to a duel. This battle takes place in the Celtic Land, a parallel world linked to the real world through pentacles. Through these pentacles the magicians are able to call forth other creatures to assist them in their duel.



ALTHOUGH CELTIC LEGEND'S table-top origins are still quite clear, good use has been made of animation and graphics, so the sort of uninspired top-down displays that mar many strategy games won't be found here.



LIKE THE AVALON HILL board-game Titan, Celtic Legends is based on a hexagonal grid on which armies of mythical creatures are moved. The smaller image shows an overall picture of the whole isle.

INSPIRATION

Readers who are familiar with table-top mythological war games such as Titan will be familiar with the sort of game recreated in *Celtic Legends*. The main action involves moving armies of creatures around a small scale map then resolving individual battles on a large-scale map in which each creature in the army can be seen. An added feature is that a third neutral army of savages can optionally be included. These may attack either player's armies and can throw a well-planned strategy awry.

As with Battle Isle, different terrain types affect the movement of armies through them. There will also be different obstacles in the battlefield depending on what terrain type it is in.

Both players begin with a small army headed by their magician, but new characters must be created to flesh out the original army and make new ones. This is achieved with the magician. Depending on his current power he can create up to six new characters at once from a range of seven different character types. At first the magicians can only create the lesser characters, but as they grow in power, more powerful creatures can be incarnated.

Individual armies can be split or merged and then go off in search of the opposing magician in an effort to destroy him before he becomes too powerful.

EGENDS

ARTISTIC ENDEAVOURS

Unlike most publishers, where such things are generally contracted out, Ubi Soft designs all its packaging and artwork in-house using a sophisticated Apple Macintosh computer boasting a range of several million colours. The system is sophisticated enough to produce illustrations on a par with those produced by airbrush, as can be seen in this artwork for *Celtic Legends*.



ITS A KIND OF MAGIC

New characters can only be created when the magician is at a pentacle. This is also the only time that he accumulates magical power, which is used for everything from character creation to spell casting, and the more power he has the more he can do. When battle is joined the view switches to a close up of the hex that the two armies are on with both of them lined up at either side. Each character type has different movement characteristics and strengths. So while Cyclops, for instance, are slow and heavy they do a lot of damage when they finally meet their opponents.

Some characters, like the minor magicians, are comparatively weak but can use magic at range, giving them an advantage. As each character gains success in combat they become more proficient and harder to beat. Magicians also increase the range of spells they can cast.

As an example of the complexity of *Celtic Legends*, one way of getting at your opponents is to create an army comprising one or two minor characters and use magic to infect them with a disease. They can then be sent forward into the enemies ranks. They will probably be destroyed quickly but not before spreading contagion amongst the enemy. Smart huh?



ALTHOUGH SOME of the other character types are capable of spellcasting, it is the central wizard in each side that is best for doing serious damage. He is also the only character able to create new creatures.

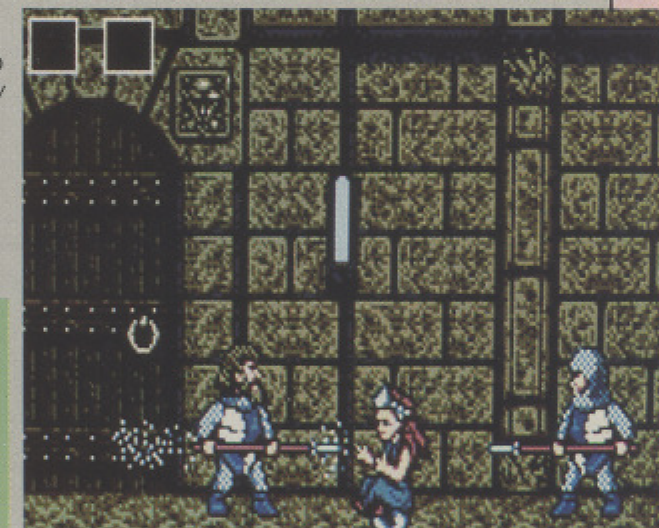
AND NOW FOR SOMETHING COMPLETLY DIFFERENT

Just in case you thought Ubi Soft had gone completely strategy mad, take a look at these shots from *Lightquest*, a graphical extravaganza containing an arcade game and adventure game all rolled into one. Lightquest is set in a fairy tale land featuring everything from Goblins to Unicorns. Its strength is the stunning French comic-style artwork which puts games like *Shadow Of The Beast*, and even Ubi Soft's own *Unreal* in the shade.

Ubi Soft also plans to continue its range of excellent compilations. Coming soon are some theme compilations which are to include prestigious titles like *Gunship, Carrier Command* and *Falcon*.



JUST ONE of the amazing screens from Lightquest which shows off the comic style artwork.



THE LIGHTQUEST INTERIORS may not look quite as pretty, but the action is fast and furious and complemented by some incredible animation.

The One WORK IN PROGRESS

FILE

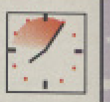
PROJECT: Eye Of The Storm
PUBLISHER: Empire

● AUTHOR Jason Kingsley (Game Design, Coding), Alister Terrot (Graphic Design, Coding) ● INITIATED August 1990 ● RELEASE October 1991

EYE OF THE

THE STORY SO FAR





Eye Of The Storm is set more than 216 years into the future. By 2207 disease and poverty are problems of the past and the biggest thing in most people's lives is television. Unfortunately, most of the programmes have become dull and lifeless, so in order to make things interesting, the government has created a number of 'law-free zones', areas in which anything goes and everything is recorded for public viewing.

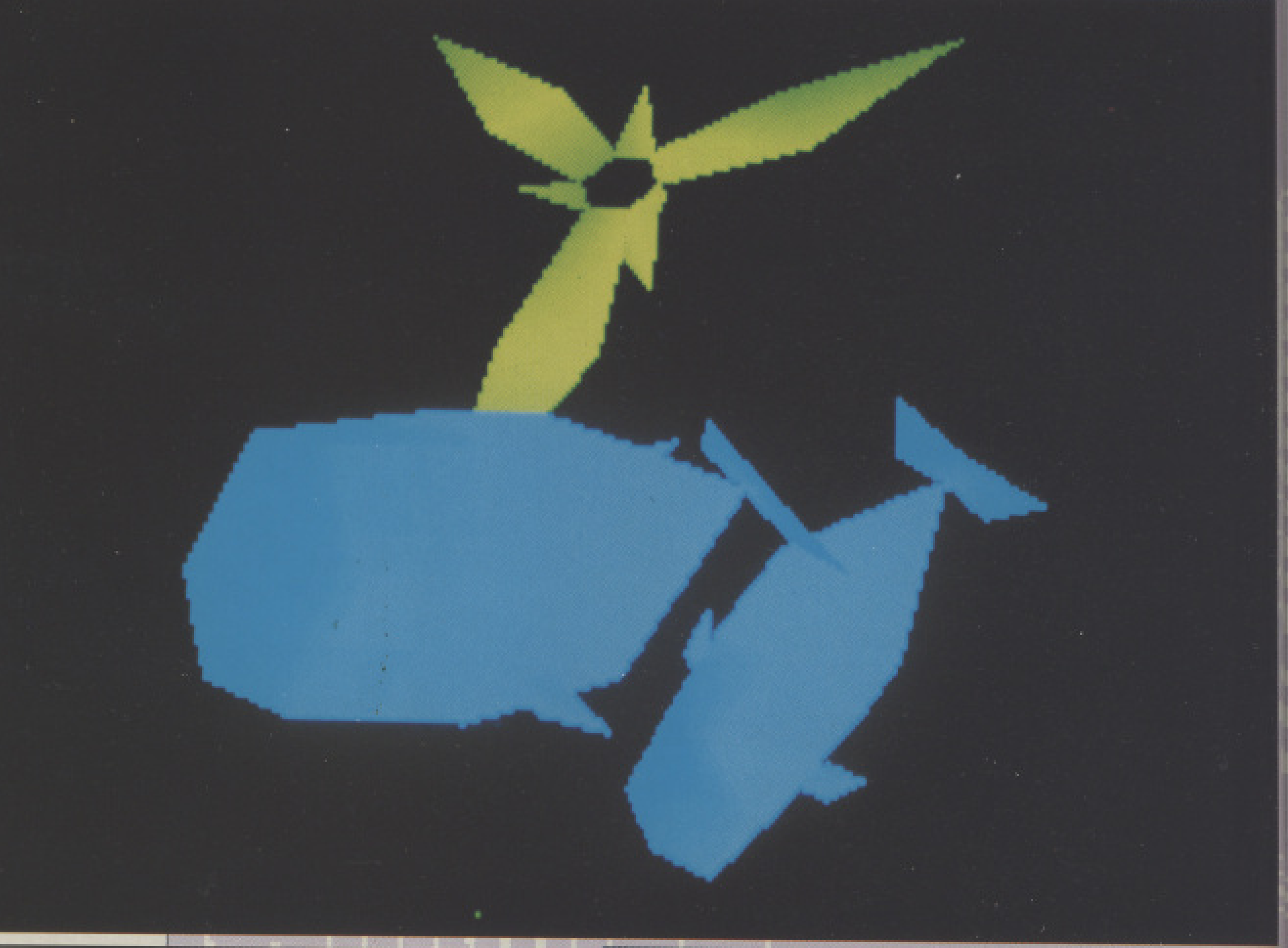
The newest of these zones is in the 'Red Eye' of Jupiter and you have taken the challenge to become a Hunter, one of the few people brave enough to fly in, earn as much money as they can, provide plenty of entertainment and get back alive.

There are good games and then there are great games, but even great ones start somewhere. Paul Presley discovers how a legend is born.

EVERY ONCE IN A WHILE a game comes along that's so unique, so technologically ground-breaking that it becomes more than a mere game. It becomes a milestone in computer entertainment, a legend that is remembered years after its release. Recent examples have included *Midwinter* and *Kick Off* (you must still appreciate their worth), and who could forget such ground-breaking classics as *Manic Miner*, *Mercenary* or *Elite*?

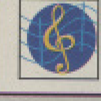
Initially, *Eye Of The Storm* looks set to join them. Even Jason Kingsley's basic synopsis of the game gives this impression – an environment in which you can do virtually anything. Throughout the project, Kingsley has deliberately kept the scenario sketchy, not wanting to restrict his designs. How you play the game is up to you. If you want to blast everything to bits, fine; should you want to spend your time building a stockpile of trade materials, okay; if you're into exploration and are determined to see all the sights, go for it.

But most of all – get a load of those graphics!



SOUND

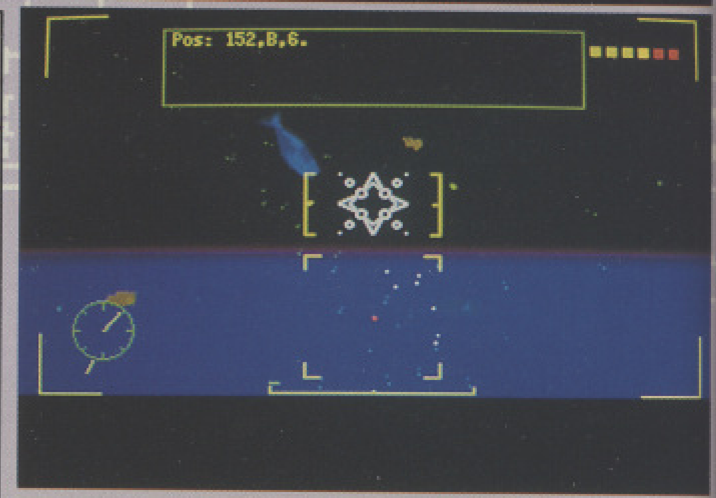




Strangely, there's no music in *Eye Of The Storm*. This peculiar twist has come about for two reasons. The first is that, as a gamesplayer, Kingsley feels that most people turn in-game music off anyway, so there's not much point including any in the first place. The second reason is that originally Empire was making arrangements with a Belgian rock band to create a piece for the game, but to this date he still hasn't heard anything from them so the decision was made to go ahead regardless.

Sound effects are a different matter entirely. Kingsley seems to be intent on breaking new ground in every area of the game, in this case by having enveloped effects. An example of this in real life is a police siren. As it draws nearer, it doesn't just change in volume, but the pitch and tone alter, giving the impression that it's curving around you.

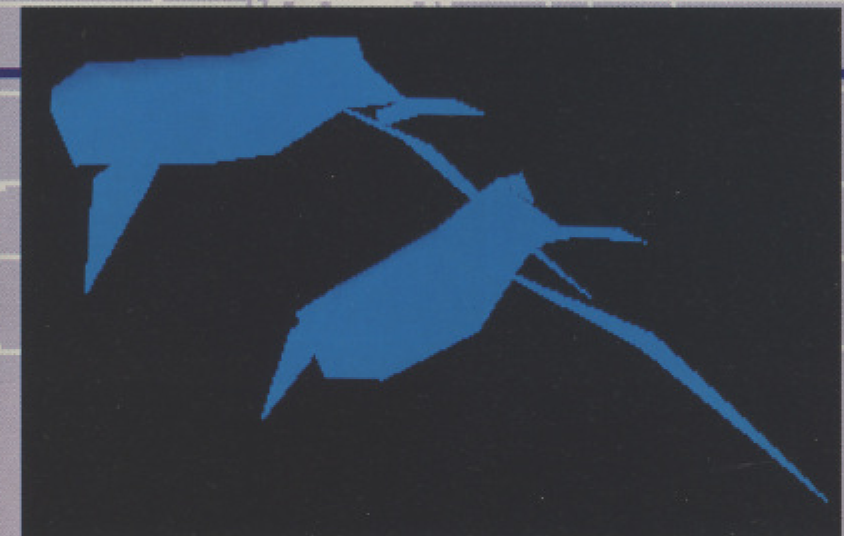
Another strange effect is the 'whale song'. Using a Roland 32-bit sampler, Kingsley set about sampling a host of noises, then tried fiddling around with them to see what he came up with. A sampled section of real whale song, when sped up, sounded just like bird song, whereas sampled bird song, when played slowly, sounded like whale song.



THIS IS HOW you view the surroundings, from the cockpit of your very agile fighter. The small yellow balls are in fact the dust particles that make up Jupiter's rings.

E STORM







GAMEPLAY

Kingsley describes his project as a 'flight simulator in space' – a more accurate term would be a space simulator with flight. *Eye Of The Storm* has so many different facets, you could probably play around for months and still be discovering new things.

For the most part the environmental detail is accurate. There are eight 'height zones', each with different atmospheres and inhabitants. Your ship needs to be modified to be able to travel in the highest and lowest zones, as air pressure would crush the hull when deep and the engines would cut out when high.

Natural wildlife plays a large part in the game. In fact, you can just sit back and watch life evolve around you if you want to (you wouldn't score much, but it's interesting to see how much detail Jason has put into everything). For example, if you get too close to an orchid it'll close up and drop down a few levels. Another species of plant spits pods up through several levels of atmosphere. The pods then float gently down until they settle and start to grow into new plants.

Animals are also a major part of the surroundings, with a full 'eco-system' in operation. Fish eat plants, sharks eat fish, man hunts sharks and so on. Amongst the living delights to be found are whales, dolphins, jellyfish, dragonflies (even a dragon that's worth a lot of money to see and even more to kill), that you can interact with however you choose – or however they choose.

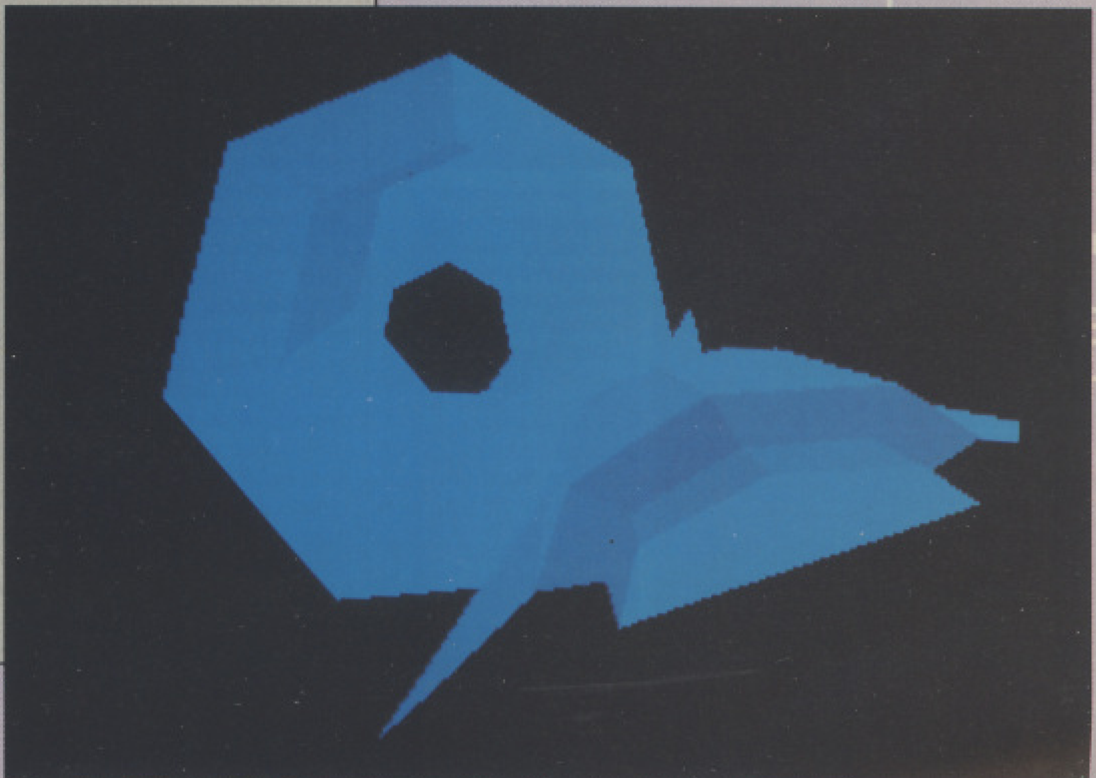
Possibly the biggest influence on your activities in the Eye are the patrons. Situated in huge, impenetrable fortresses, these are bored, rich folk (with names like Duke Lash the Unexpected and The Ultimately Impressive Baron van Noir) with nothing better to do than use you for entertainment. A total of 64 missions can be obtained from patrons, but can't always be trusted. They could ask you to do anything from getting a dragon's head to destroying your own base, sometimes even setting you up as unsuspecting bait for the other hunters in the eye.

Another way of making money is by trading. Although Kingsley feels that this isn't a very important aspect of the game, it's comprehensive enough to warrant serious attention. The five tradable minerals are affected by a realistic supply and demand market. Patrons may need vast quantities of one mineral while another hunter may be trying to sell what remains of his stock. Hard bargaining and market research need to be employed before selling your wares.

If money making isn't your thing then there's still plenty to do and see on Jupiter. Featured amongst the more notable 'puzzles' are Stonehenge and the Outzones. Roughly 100km by 100km in size, these sub-levels are connected to the main area by guarded gateways. Once inside you find that they are much stranger than the outside world, gravity could be reversed, atmospheres could be different or the zone could be extremely unstable and start to collapse not long after you enter. The up-side to entering these hazardous places are the mysterious artifacts they contain. The most interesting and expensive items are in here and are well worth an eventual visit.

THE WILDLIFE that lives in Jupiter's Red Eye is pretty similar to that which you'd find here on Earth. The only major difference being a lack of water, forcing whales (top left), sharks, fish, birds (top right), dragonflies and yourself to live together in peacful (or not-so-peaceful) harmony.

JUPITER'S NON-ORGANICS are also a sight to behold, with a host of alien artifacts littered about the environment. An alien version of Stonehenge (above) is a popular tourist spot, but what Fred and Ena Bloggs don't realise is, each of the artifacts is an ancient puzzle, offering riches and glory. Another notable landmark is the Outzone (below), leading to a brand new world of possibilities.





WORK IN PROGRESS

PROJECT: Eye of the Storm
PUBLISHER: Empire



GRAPHICS

There's no doubt that *Eye Of The Storm*'s biggest technical achievement is with the graphics. There are over 140 three-dimensional objects in the program (the largest of which is a huge spherical oracle made up of 240 faces), each using between five and 26 frames of animation. These are created using a sophisticated CAD (Computer Aided Design) package, then transferred to a high-end IBM PC for editing and colouring.

Most of the objects are designed a little differently than normal in order to get the curved look you see in the final version. Instead of straight lines for the polygons, Bezier curves are used (basically this means that the lines between each of the polygons' points are curved instead of straight).

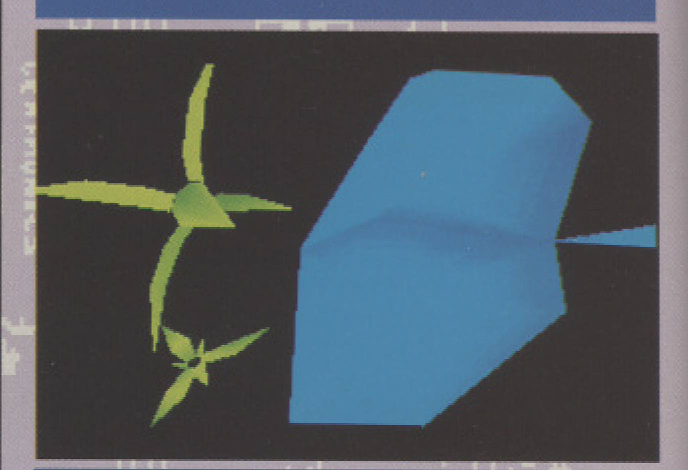
Once on the PC, the graphics undergo their most visually stunning improvements. Each object has three levels of colour shading: filled vector, light-sourced and Gourad.

Filled vectors are used in most of today's 3D-based games. Each face is individually coloured to give a sharp-edged feel. Light-sourced vectors are the next step up. These work by lightening or darkening each face as they are moved, based on their position relative to a fixed point of light. Finally there is Gourad shading. This process involves smoothing the edges where two faces meet by gradually changing the colours. This gives the object a smoother look and as the pictures show, looks stunning. It does have the adverse effect of increasing processing time by 20 per cent, so it's been left as an option for the player to choose.

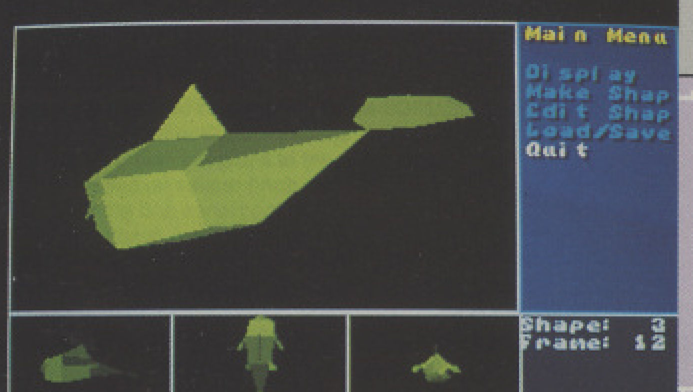
There was a fourth routine that Jason and Alister were playing around with called Phong shading. This took things beyond even Gourad, but reduced the actual speed of the game to four frames per second. Don't rule it out completely though, it is still a possibility on really high-end machines (such as 486 PCs), but don't expect your humble 16-bit processor to handle it.

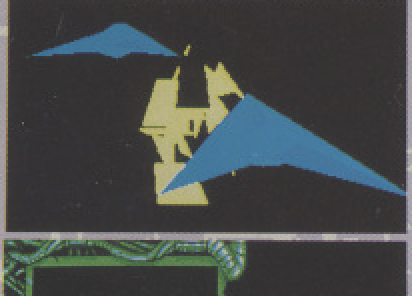
The final process for several of the objects is texture mapping. A bitmapped screen is latched onto a polygon then distorted giving a very strange effect indeed. This kind of thing is only going to be reserved for special effects, such as a floating head on the trading screen.

THE OBJECTS are created by putting together a number of different polygons (anything up to 240) then applying colour to each face. For light-sourcing this means applying different shades of the same colour every time the object moves.

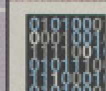


HERE WE SEE Gourad shading at its finest. The manta-ray has almost 256 colours, all of which are light-sourced. Obviously this many colours can only be used on high-end IBM PCs, but Kingsley is making sure that each machine *Eye Of The Storm* comes out on is used to its full potential.

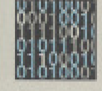




THE IMPRESSIVE Bezier curving system hasn't been applied to every object. For Hunters (the game's perennial bad guys), their ships are left very sharp-edged. Here we see a couple attacking a defenceless animal (above left), while you observe them by remote camera (below left).



THE ENGINE



Eye Of The Storm **is big – very big. The actual game area measures 16,000km by 16,000km and is 1,600km high. The only restriction to where you can go is your fuel. It has been calculated that, if you travelled at maximum speed you could reach the edge of the game world in six minutes, not that you'd have enough fuel for this. With the amount available to you at the start of the game, you could possibly cover 1/8 of the total area. The inhabitants of Jupiter are pretty big too, the largest being a Leviathan, over 500 metres long.**

Having worked on it for over 14 months you'd expect a fair share of problems to crop up. Amongst the more memorable ones the two lads have encountered were exploding hard drives and power packs, a particularly annoying flashing pixel that stubbornly refused to leave the screen and a very strange phenomenon involving every whale in the game suddenly lifting its head towards the sky and standing on its tail.

So now that most of the bugs have been removed and the project is drawing to a close, what lies ahead for the Oxford boys? A sequel is a very strong possibility as there were a quite a few features that Jason wanted to put into Eye but couldn't due to deadlines. Also, they'd like to do something involving virtual reality, but until the technology becomes more widespread, it's still just a pipe dream. More immediately though, they'd like a new member of staff, someone with a lot of enthusiasm and ideas and who is capable of working under pressure with exploding hardware. Anyone out there



THE FACES behind the names: Alister Terrot (left) and Jason Kingsley.

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REVIEWS SEPTEMBER 1991

OUR UNIQUE REVIEW FORMAT is designed to provide you with essential buying information clearly and concisely. Following the reviewers' comments, the games are left to speak for themselves. Relevant screenshots illustrate the game's features, while the ratings, price, and release date are encapsulated in an easy-to-digest form. What more could you possibly ask for? An explanation? Okay...

GRAPHICS
Not necessarily a measure of how colourful or well drawn they are, but how well they are used.

SOUND
Once again, this isn't a reflection of quantity or quality, but of how well it fits in.



DURABILITY
A reflection of lasting interest – how much game you get for your cash.

PLAYABILITY
The big one – how does the game feel – addictive or just uninteresting?



OVERALL
A useful point of reference – a summary of the preceding ratings.

WHAT'S TICKLING THE TEAM?

What would Amiga owners most like to see on this page we wondered..? Pics of us of course! What do you mean 'Oh No'? Well tough, here they are anyway...

CIARAN BRENNAN



The Ed showed that underneath that tough macho exterior there's a heart of gold, by continually playing those cuties Mickey Mouse, Castle of Illusions on the Sega Game Gear and the Amiga version of Head Over Heels (aaahh!). But then he went and spoiled it all by blowing things to pieces in Thunderhawk.

JOOLS WATSHAM



Heaven only knows what Jools has been playing this month while he's been on his hols. Whatever it is, it's probably something we couldn't print in a national magazine!

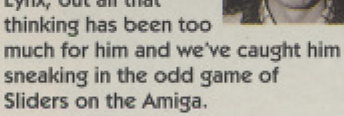
LAURENCE SCOTFORD

When he hasn't been indulging his passion for rewiring small theatres Laurence has also been getting into 'cute' with Super Mario Land on the Game Boy and the first class conversion of Rod-Land on the Amiga.

PAUL PRESLEY

None of this cute and cuddly c**p for Prez. He's been sticking to games for real men: John Madden's Football on the Megadrive, with MicroProse Golf and Mega-lo-mania holding his attention on the Amiga.

BRIAN NESBITT



Our Bri's been engaged in a challenge – trying to prove that he is potential Mensa material. He's been attempting to complete Chip's Challenge on the Lynx, but all that thinking has been too much for him and we've caught him sneaking in the odd game of Sliders on the Amiga.



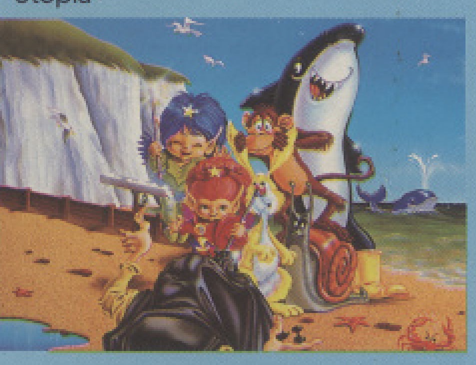
Mega-Lo-Mania



Magic Pockets



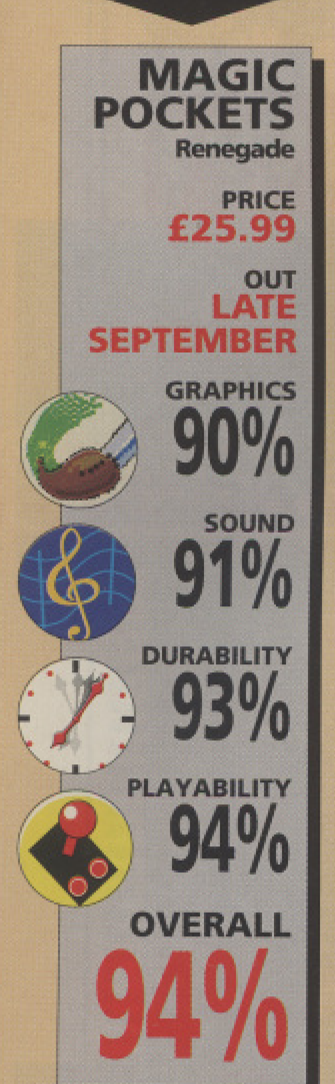
Utopia



Rod-Land



Ciarán Brennan delves into the Bitmaps' trousers to discover a whole new meaning for the word 'cute'.



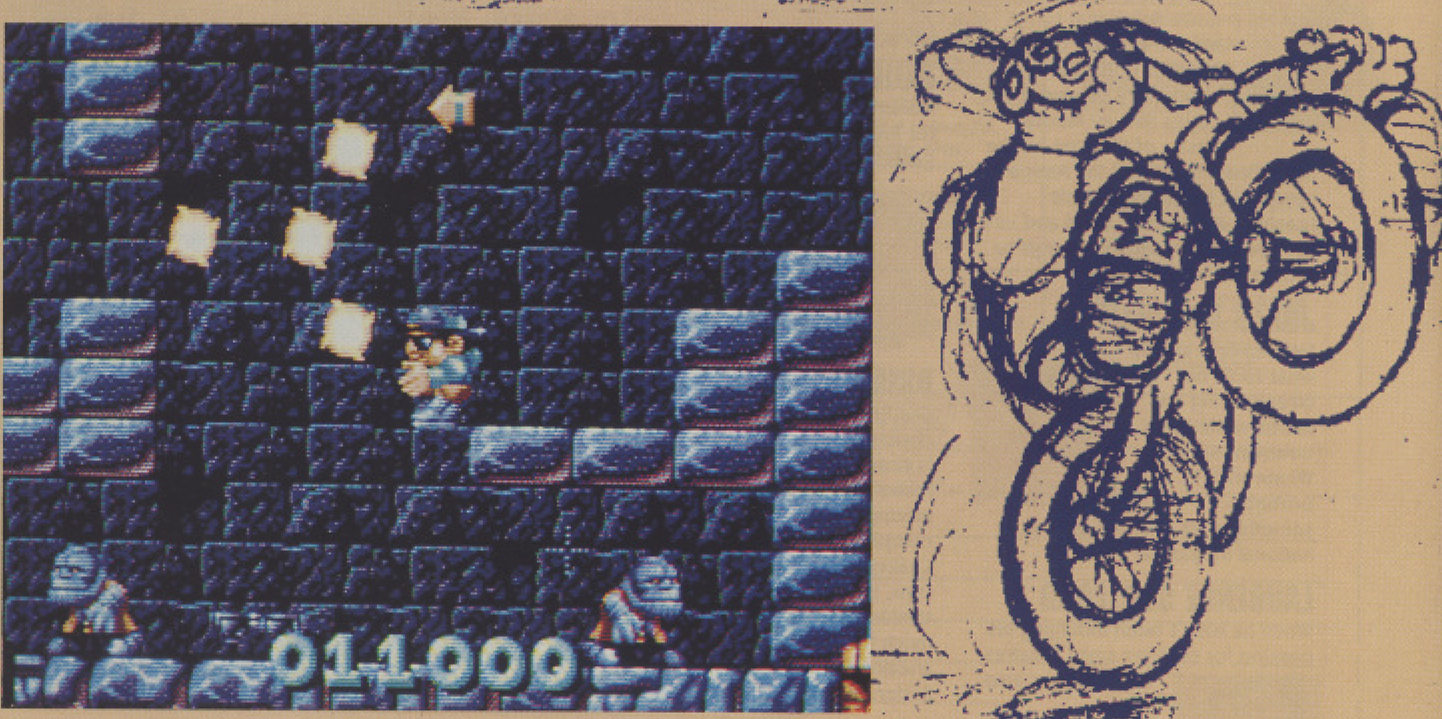
MAGIC

THERE ARE FEW EVENTS in the world of 16-bit gaming that stir up as much interest as the next release from The Bitmap Bros – not only because the boys have consistently delivered the goods in the past, but also because you're never quite sure what tricks the next one will have up its sleeve.

So far, they've shown the way to behave in shoot 'em ups, kicked ass with some seriously violent future sport, gone deep for a three dimensional adventure and made gods of us all with some state of the art platform action – always adding a little of their own magic to what are generally tried and tested formulas.

And with a back catalogue like that, what better to add to the roster than a cutie platform game? But there's cute and there's cute – and the Bitmaps' idea of cute has a decidedly bolshie kid (the, if you will, Bitmap Kid) jump into a wild world within his own pockets in an attempt to retrieve some of his favourite toys from the evil demons that lurk within (this is all explained quite a lot better in the comic that comes in the package). The Bitmaps' idea of cute also packs quite a punch when it comes to its on-screen action factor – but then, what else would you expect?

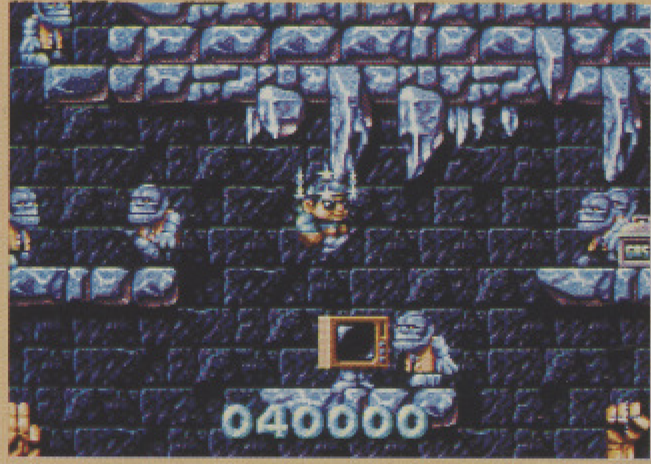
NO, THEY'RE NOT RASPBERRIES, they're whirlwinds! These spinning devils are BK's basic weapon in World 1 (the Cave), a rocky world inhabited by snails, frogs, 'rockheads' and all manner of unimaginable creatures. Note the icons and data at the bottom of the screen: the hand on the left counts the number of lives remaining (one finger drops for each life lost), that row of noughts in the centre will be the score as soon as BK kills something, while the hand on the right is the 'power-up' icon which reaches maximum power when the joystick button is held down for a couple of seconds.



BK HAS NOW TRADED in his wind weapon for something with a little more firepower – fire balls in fact (and what a great sound they make too!). This doesn't only mean that he can now kill his enemies more effectively, it also means that he gets more points when he does, earns more bonuses and is thus able to accumulate far harder power-ups. By the way, that arrow at the top of the screen points in the general direction of the first missing toy.



C POCKETS



THE KID HAS JUST COME second in a run in with one of those numerous rockheads, hence the stars circling his head. It's not all bad news though, because he's about to land beside that TV screen: pull down on the stick when this happens and then, as if by magic, the screen shrinks to reveal everything in a vicinity of roughly four standard screens in size – most useful for gathering tokens and avoiding enemies.



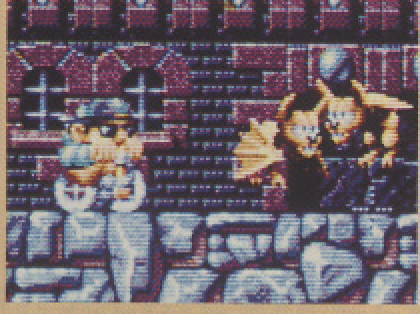
THERE'S MORE THAN ONE WAY to skin a cat – and there's more than one way to kill a bat too (and, for that matter, any of the other nasties). BK can either shoot his enemies with numerous whirlwinds until they die (a standard 'kill'), contain them in a powered up whirlwind and then jump on them (a 'trap') or – best of all – place a powered up whirlwind on the floor, jump onto it and then spin around the screen bashing the blighters into oblivion.



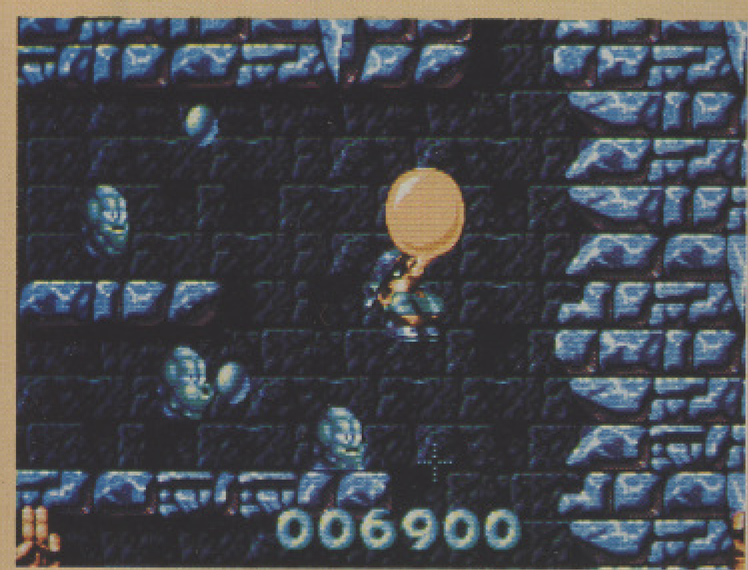
OUR HERO has just acquired a face mask, which keeps him invulnerable for as long as it lasts. Other useful headgear on offer includes a Speedball helmet (which does the same job, but also allows BK to kill his enemies by simply walking into them), a death-spitting laser helmet and a transporter helmet which warps him to secret locations.



MOVING RIGHT ALONG to the Jungle world, the Kid trades in his whirlwinds for deadly clouds. Not only do these take out the enemies in the usual way, but they also water the plants and thus create new ways to get around the platforms.



ONCE THE BIKE'S BACK in your possession, just hop on it and press Fire to go hurtling into the hapless enemies. Pick up enough speed and BK will pull a wheelie, which means that he can then fly around the screen at will. One particularly fun section crops up later, when BK joins in a bike race with numerous rockheads.



FIND A BUBBLE GUM MACHINE, blow a bubble and you're suddenly airborne – this particular effect lasts as long as you want it to, as the bubble only disappears when you put your feet back firmly on the ground.

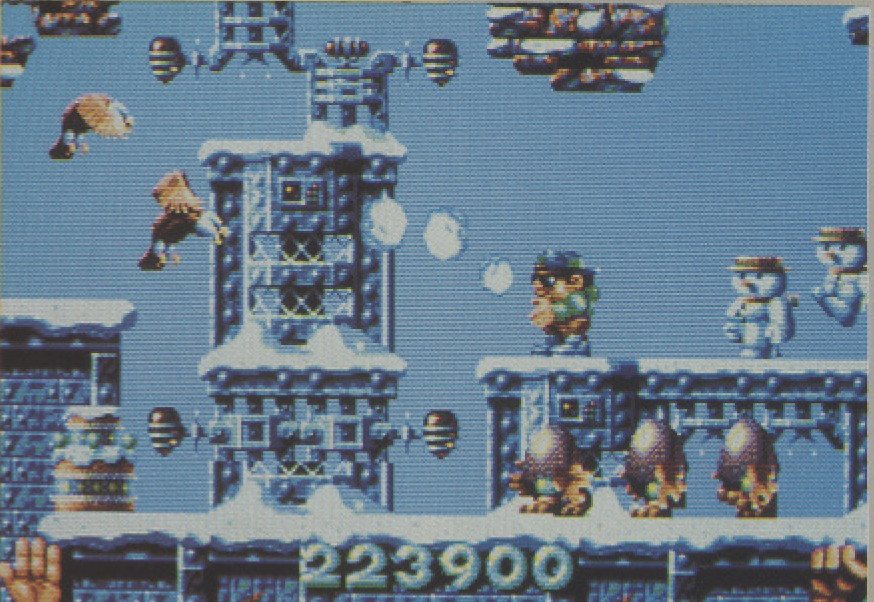


THE MISSING TOY in the Jungle is the Kid's boxing glove – and he'll certainly need it to take on this knuckle-dragging brute in the end-of-level prize fight.





WORLD 3 IS A WATERY WASTELAND where the Kid's newly-retrieved diving helmet (weird toys this child has) isn't so much handy as essential. This water may dampen your enthusiasm, but it doesn't even affect the fire balls – so in gameplay terms, it's business as usual.



THE FINAL WORLD is a cold and icy place where the weapons come in the form of snowballs (which, as you can probably guess, grow in size when they're pushed along a snow-filled platform). The reason for all of the metallic pylons and such like on this level is that graphic artist Mark Coleman wanted a break from drawing more rocks, so a little variety was injected.

THE WORD

WHAT AN ABSOLUTE TRIUMPH! Once again the Bros have managed to take a fairly ordinary and worn out game style and breathe some new life into it. From the moment that Betty Boo kicks in with *Doin' The Do* to set the game in motion until the massed ranks of the cutesie (but deadly) enemies finally put paid to your quest, this is a riot of gameplay – and as we all know, that's what it's all about. The beauty of *Magic Pockets* is that you can play it to just about any level that you want: you can simply stroll around searching for your toys and killing everything you see in the process, or you can actually use your head to get the absolute maximum results. The reason for this is that the scoring system can actually be used to the player's advantage: the type of power-up available is determined by the score that you notch up (the next feature from a range of 10 appears every 5,000 points), so if you watch carefully you can wait until you know that the next bonus due is the exact one you want and then go get it (the next power-up due flashes behind the 'power up' icon in the bottom right of the screen). What's more, hidden rooms, bonuses and even 'warps' which transport the kid from level to level are all in there – but only if you're prepared to go and look for them. And for the icing on the cake, the graphics and sounds are up to the same standards as the game design. Don't expect the usual cute fare – this one has a real edge.

Could even be the Bitmaps' best effort yet!

Ciarán Brennan

SEAN GRIFFITHS – THE TRUTH!

By now, we all know who the man behind Magic Pockets is, but do we really know anything about him? For instance, which of you knew that his favourite colour is orange or that his favourite animal is a dolphin – and who really cares?

Anyhow, 24-year-old Sean hails from Stoke-on-Trent, but has lived in London for four years. His route into games design and computer programming was an unusual one: he dropped out of sixth form college to write computer games: "I was a definite non-academic," whereupon just about everyone told him that he couldn't possibly have a career writing computer games.

And up until now he's just about proved them right! Griffiths' first big break came in the form of a job with the now defunct Quicksilva, followed by short spells with Palace and the The Edge. And what came of all this? Well, this is the chap to blame for Snoopy, The Computer Game, an effort which he now describes as: "A very poor product which I wasn't pleased with."

But all of that's behind him now, as Magic Pockets is 'in the can' and has exceeded just about everyone's expectations. Griffiths is well pleased: "It's definitely the best thing I've ever written – which, I suppose, is an indication of what working with a good developer can do for a good programmer."

So was it all plain sailing? Well, not really, as Griffiths explains: "Believe it or not, it was the collision detection which caused me the most problems, that was definitely two months too many. On the other hand, the easiest thing to get right was the alien intelligence – you never can tell eh?"

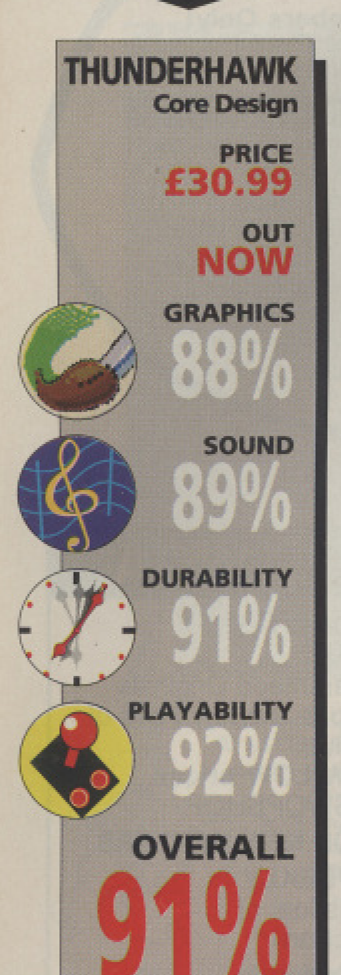
The man of the moment is remaining tight-lipped about his next project, but he does promise that it will be "the most violent computer game you've ever seen". This is a real exclusive for The One, as he hasn't even told the powers that be at the Bitmaps yet! Whether or not this violence will come in the form of a shoot 'em up or a beat 'em up is something that Griffiths won't divulge though.

So, with this new-found success under his belt, what's he going to do with all of the loot that's bound to come rolling in? "I think I'll pay my tax, I owe HM's government stacks of loot at the moment – after that, I'll probably buy a computer – I don't even own one at the moment!"



Ciarán Brennan goes for a spin in Core's helicopter simulation with an arcade bent. Fun-derhawk perhaps?

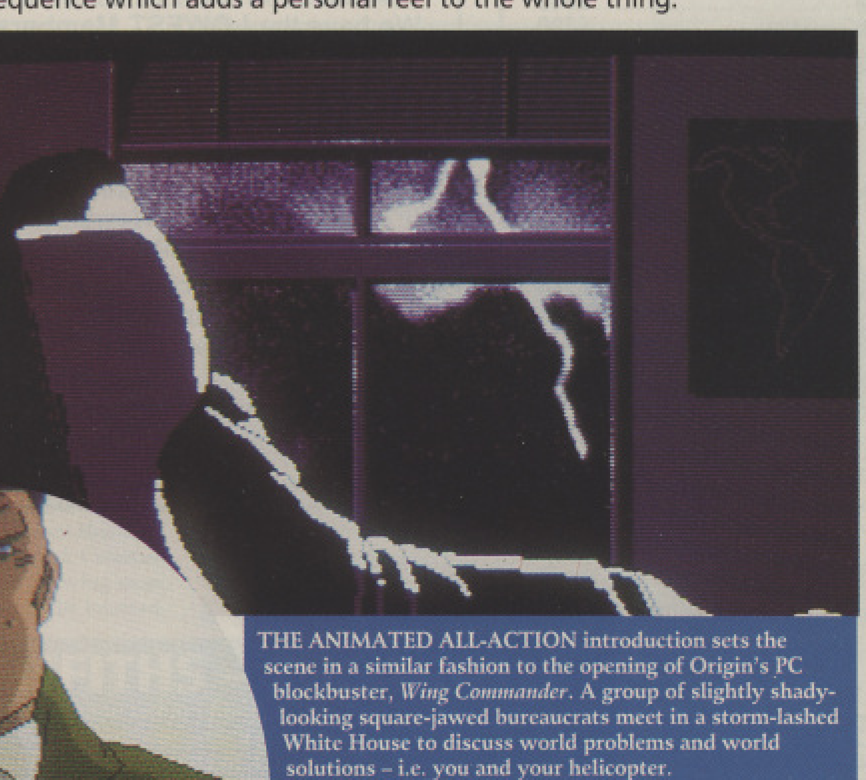
THUNDER



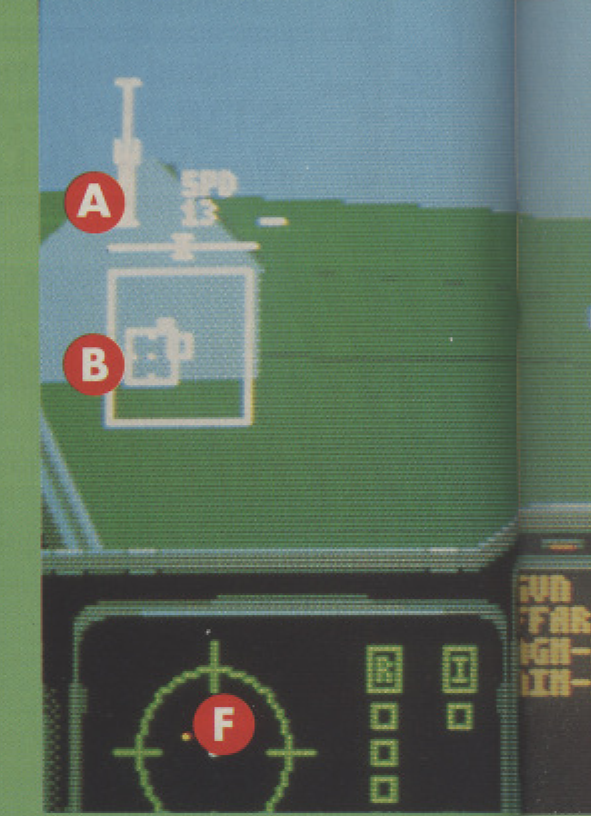
CORE DESIGN HAS MADE A LOT of the fact that its first ever simulator will major on action and play down the heavy technical side of things. The reasons for this are many and varied: there are already plenty of 'serious' flight simulators available (and Core would do well to compete with veterans of this style such as MicroProse or Digital Integration) and – more to the point – theirs is the kind of simulation that the Core boys would like to play themselves.

Bearing all of this in mind, the resulting program is almost entirely mouse controlled. Less than half a dozen functions, including the outside views, are controlled via the keyboard, while in the hotter moments all of the serious action can be handled with one hand on the mouse and another on the F3 and F4 keys (which handle chaff and flares to disrupt the enemy's radar and missiles).

To add to the arcade/entertainment feel, there's a plot which holds all 60 missions together and an excellent animated introductory sequence which adds a personal feel to the whole thing.



THE ANIMATED ALL-ACTION introduction sets the scene in a similar fashion to the opening of Origin's PC blockbuster, *Wing Commander*. A group of slightly shady-looking square-jawed bureaucrats meet in a storm-lashed White House to discuss world problems and world solutions – i.e. you and your helicopter.



THE COCKPIT LAYOUT and Heads Up Display (HUD) have been simplified as much as possible to fit in with the game's arcade orientation. Every line and marking on screen is clear, functional and essential to successful flight. They work like this…

A) The cluster of gauges shows the 'chopper's airspeed and torque, which is basically an indication of how much power you're feeding the rotor blades (affecting height rather than speed).
B) The 'cyclic stick' indicator shows the current position of the mouse: stay bang in the middle and the craft hovers

This is it by daylight, but you're to be going in at 2100 hours, so you may need nightsights on the way back.

THERE ARE TWO separate offices: the War Room, which is where you select your initial campaign from a choice of six (South or Central America, the Middle East, Central Europe, Alaska and South East Asia), while here in the Operations room each campaign's 10 missions are explained in greater detail using a variety of maps, 'fly-by' film and (digitised) still photos.



HAWK



gracefully, while pushing forward, back, left or right sends it in corresponding directions, with the speed depending on how far to the edge of the box you push the pointer.

C) The compass includes two special indicators – one to point you at your target, the other to point you home once the mission's complete.

D) Your currently operational weapon is indicated to the bottom left of the aiming reticle.

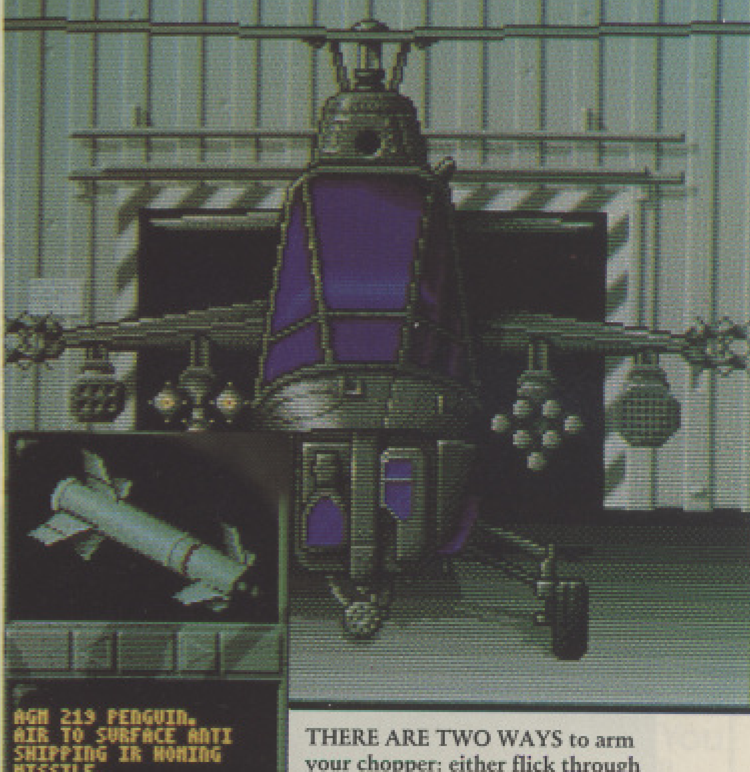
E) It pays to keep a close eye on the altitude indicator: stray too low and gravity begins to affect your controls, while climbing can bring you to the attention of marauding MiGs.

F) Not only does the radar display keep track of friendly aircraft and vehicles (white dots), enemy aircraft (red) and enemy ground installations (brown), it also incorporates radar scan warnings to let you know when the enemy's 'locked on'.

G) Keep up with your weapons inventory and sustained damage via the general information screen.

H) Press 'C' to bring up your next target on the long-range viewfinder, then press it again for a below ship ground view (essential for trouble-free landings).

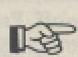


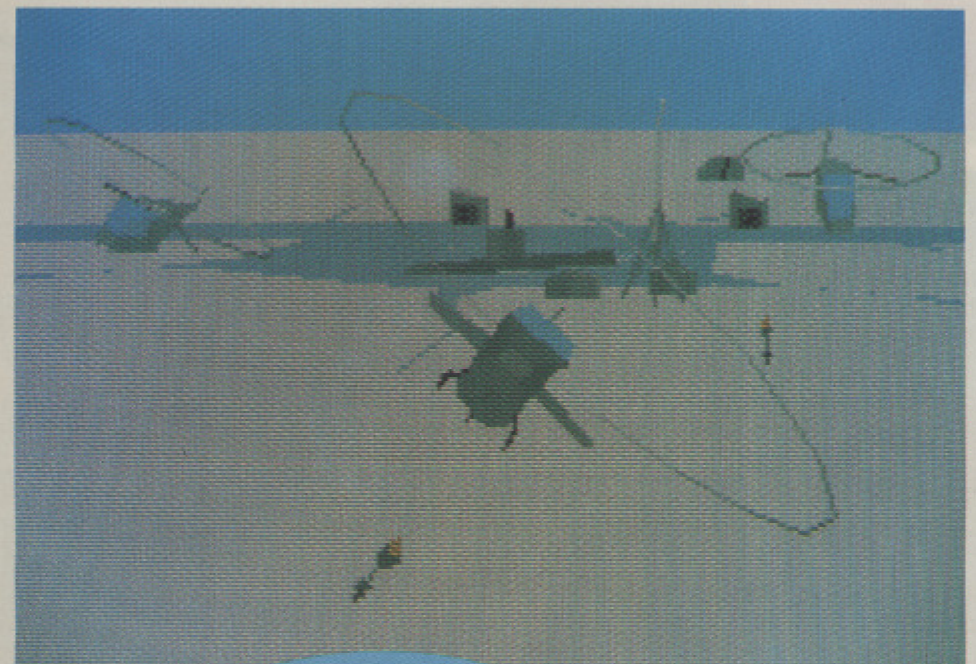


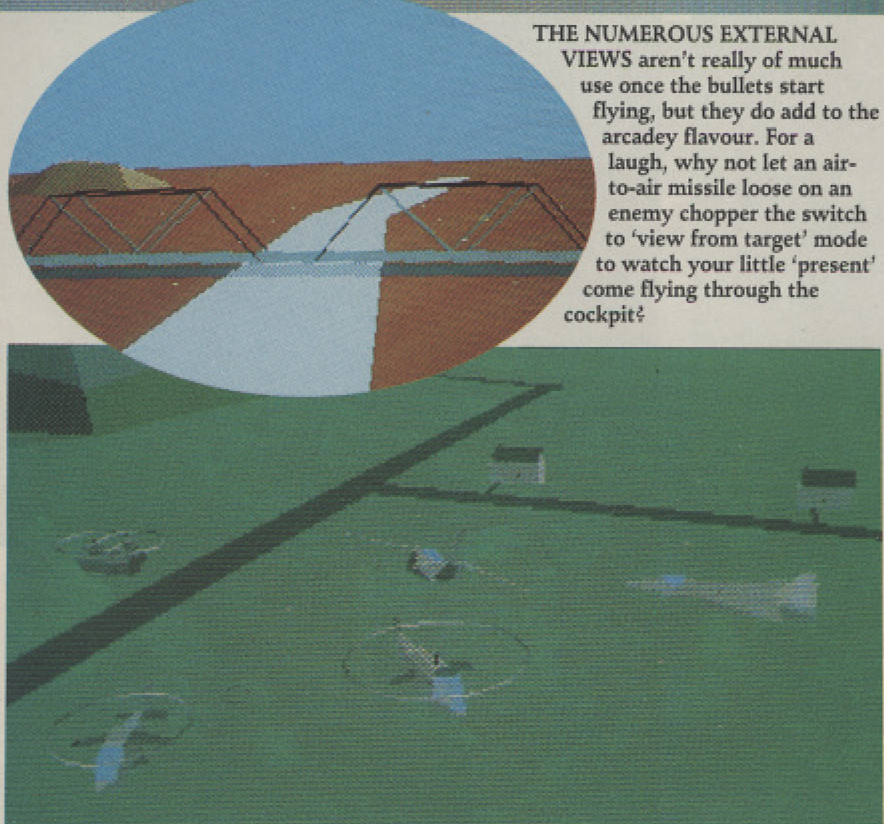
THERE ARE TWO WAYS to arm your chopper: either flick through the arsenal and fill each 'hardpoint' individually, or choose the 'auto' option to select the mission's default setting (which can then be customised to the player's own taste).



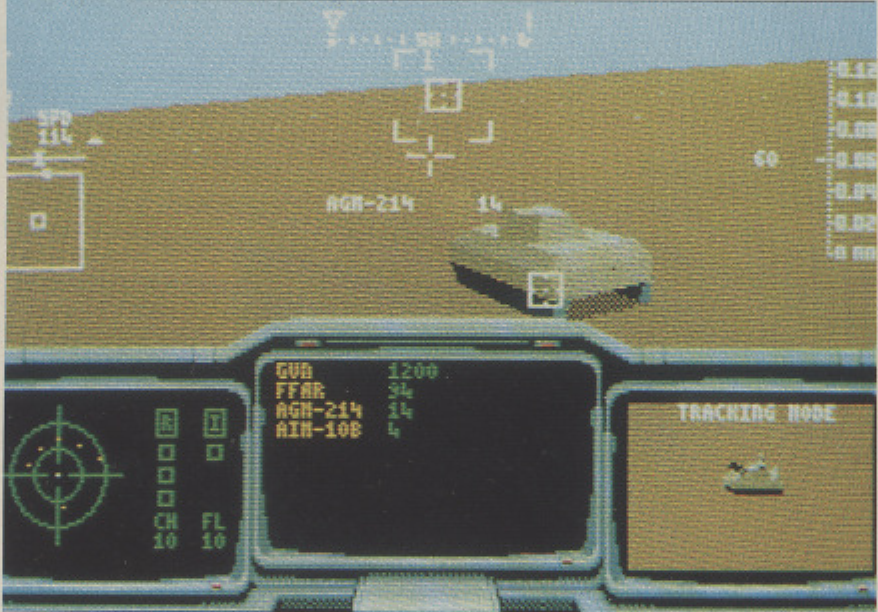
EACH CAMPAIGN tells a complete story, with your group's performance and movements directly affected by your success (or otherwise) in each of the 10 missions. Here, in the Middle East, your job is to protect your side's oil supplies by keeping enemy aircraft from destroying the rigs.







THE NUMEROUS EXTERNAL VIEWS aren't really of much use once the bullets start flying, but they do add to the arcadey flavour. For a laugh, why not let an air-to-air missile loose on an enemy chopper the switch to 'view from target' mode to watch your little 'present' come flying through the cockpit?



TAKE-OFF PATTERNS vary from mission to mission: some see you start on the ground, taking care of all operations manually, while others begin with an animated take-off. Pressing the left mouse button pops you back into the cockpit in time for the action (as has just happened here).



THE WORD

I HAVE TO ADMIT to finding most flight simulations a bit daunting. Don't get me wrong, I have played my fair share of 'realistic' simulators and there is a real feeling of satisfaction to be gained when you get things right, but I rarely have the time or patience to read the necessary manuals and practice enough manoeuvres to get the most out of them. What I really want to do when I'm at the controls of millions of pounds worth of military hardware is blow some enemy machinery to smithereens... so thank heavens for *Thunderhawk*. This is action all the way, with little or no worrying about dry technical matters to slow things down. What's more, the storyline is more than just a cosmetic add-on, it makes you feel like part of a much bigger operation and gives an added incentive to complete each mission successfully. What's more, the play area is just large enough to be exciting, while remaining small enough to cut out all of the waiting time spent in other simulators while you travel 2,000 miles to your destination. There is some learning necessary if you want to master hovering or flying backwards or the like – but you'll be well into the thick of things before you need to call on any of these skills and by that time you'll more than likely be looking for a new challenge. One thing that I would like to have seen is more ground detail, but if this has been sacrificed in favour of speed then it was definitely the right decision (this baby really shifts!). There's enough variety in weapons, targets, missions and locations in here to keep any hardened games freak amused for hours and hours – and what's more, you're guaranteed action for just about every minute of it.

A simulation that flies right past dullsville

Ciarán Brennan

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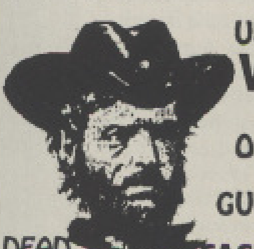
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Donning his coat of Lincoln green, Gordon Houghton makes merry with everyone's favourite thief in Sherwood Forest.

ROBIN HOOD
Millennium
PRICE **£25.99**
OUT **OCTOBER**
GRAPHICS **78%**
SOUND **80%**
DURABILITY **80%**
PLAYABILITY **79%**
OVERALL **80%**



THE INTRODUCTORY DEMO reveals Robin as an idle thumb-twiddler who has nothing better to do than organise dances for the peasantry. In stomps the Sheriff in scarlet overalls, gives Robin a kick in the pants and throws him out on his ear. As part of his master plan to regain power and overthrow the tyrant, Robin decides to redistribute cash on a major scale.

ROBIN

CAST YOUR MIND BACK almost 800 years, to a time when most of Britain was covered in woodland, when sheriffs thought that waxed moustaches were the height of fashion and when the Magna Carta was but a twinkle in King John's eye.

In a castle in Sherwood Forest, Robin of Loxley was minding his own business, when suddenly the Sheriff of Nottingham and his henchmen burst in. They chucked Robin out, pushed him face down in the mud and laughed loudly. They also told him not to come back, or he'd have his wrists slapped.

Not a man easily perturbed by threats to his body parts, Robin vows to take back his castle. How he does this is up to you, but pay heed to this advice: if he rushes straight to the castle gates, implies that the sheriff has no father and pulls a knife on him, he'll be swinging from the gallows quicker than you can work out a spoonerism for Friar Tuck.

It's a better idea to check out the land around the castle first. Robin's actions are controlled using a combination of mouse and keys: seven icons allow him to loose an arrow from his bow, fight, run, centre his viewpoint, talk to people, and give and take objects. By interacting with other characters in the game and collecting objects, he gains access to a further group of seven icons, some of which bestow magical abilities.

Our dashing hero will need them all if he wants to kick Sheriff ass and regain his comfy chair in the castle.

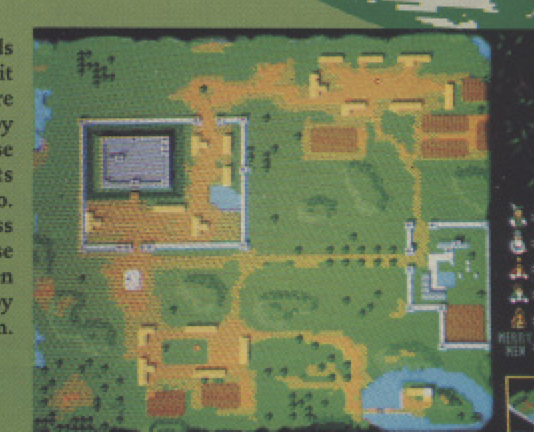
AT THE BEGINNING of the game our hero hasn't even got a couple of miserable friends, never mind a hearty band of merry men. But how does he know who will join him? A quick survey of the land leads him to this island, where a stranger wielding a mean staff won't let him pass over the bridge. Should he damn the varlet for his impudence and let loose an arrow, or just sit down and quaff a tankard of mead with him? The choice is yours, and the wrong decision could make life vastly more difficult.



WHILE YOU'RE GUIDING Robin in his quest, the other characters in the game world are getting on with their own lives. Merchants arrange markets, guards patrol the castle, and these monks build a monastery. Once they've completed the job they'll infiltrate the local peasantry and convert them to Christianity, which subtly changes the effect of any magic objects you might hold. Essentially, this acts as a time limit, so don't spend too much of your life in idle chatter.



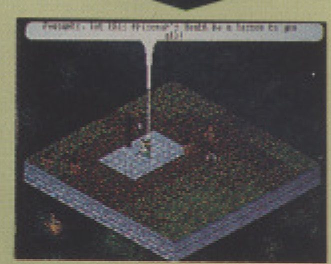
KEEP AN EYE on your status, or you could end up dead. Health and strength are depleted when you run, get injured or fight – and having money isn't necessarily a good thing, since you earn respect by throwing it at the poor. The last three bars represent how you're perceived by the public and your progress in the game: don't sock it to the Sheriff if your status is verging on the villainous – you might get a nasty surprise.



VISITING ONE of the characters rewards you with a magic crystal ball. Examining it reveals a bird's eye view of your entire world, with all its inhabitants identified by colour; and a mere click of the mouse button anywhere on the map instructs Robin to make his way there pronto. Movement on the isometric screens is less elaborate: you can use keys, use the mouse to plant an 'arrow' (which Robin then walks towards) or follow characters just by clicking on them.



HOOD



AS ROBIN performs heroic deeds – reallocating cash and killing enemies – his situation becomes more perilous. Arrest for daylight robbery or trespassing in the castle is nothing compared to the life he'll endure if the Sheriff puts a price on his head. Get caught in any illegal act and you could end your days 'hanging' around.

Prisoner, you have been sentenced to death. Is there anything you wish to say?

SHERWOOD SUFFERS the seasons like everywhere else, but here they change overnight. One minute you're gaily frolicking through summer meadows, the next you're buried under a pile of winter snow. The change in weather doesn't affect the gameplay, but it does give a sense of urgency.



THE COURSE OF TRUE LOVE never did run smooth, and making Marian fall in love with you needs persistence. Marian is a major part of the cast – other 'majors' are Robin, his merry band, the Sheriff and his entourage, a merchant, a dragon and a wizard/priest. Minor characters such as the peasantry, monks and even a duck can prove helpful, but they're not vital to your success. Display affection towards Marian and she could give you more than kisses; continue to woo her and your life after you've toppled the bad guys will be blissful. It takes dedication to produce future generations of Robinis and Marianettes.

THE WORD

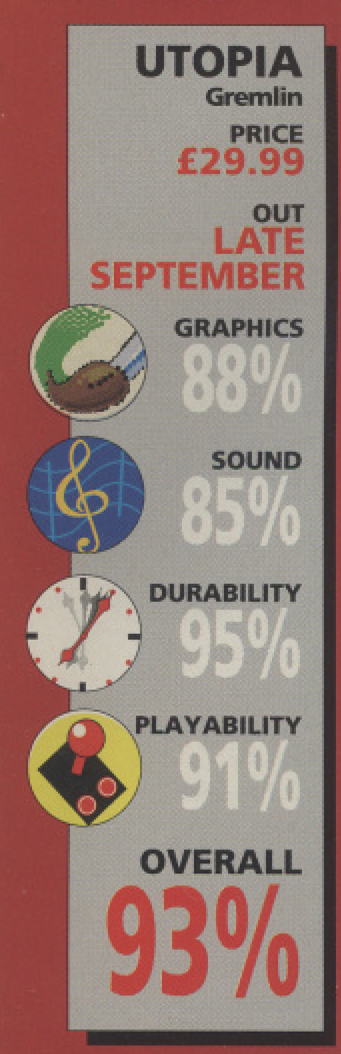
ROBBING FROM THE RICH to give to the poor isn't as fashionable now as it was in the 12th century, but that won't stop you enjoying *Robin Hood*. It has something which is normally very difficult to achieve in a computer game – a sense of humour. The major reason for this is the in-game population, all of whom lead independent lives while you're trying to set the world to rights: they poach deer, go to market, plough fields (complaining about backache), build monasteries, pray at shrines, die and regenerate – and they all have something to say. The graphics might remind you of *Populous*, but this isn't like Bullfrog's game at all – the map is much smaller and the action is directed towards achieving one specific goal. This tends to make the game reasonably easy to win, but that doesn't mean you've discovered everything. Part of the fun lies in trying to eke out the hundreds of text messages and solving the problems with a different set of circumstances. The excellent sound is a bonus, binding the game's elements together with a combination of crisp effects and sampled contemporary musical instruments. The major criticism is the time it takes to walk or run between locations. This isn't so bad in the first few games, since you can stop and talk to people and explore new territory. However, once you know what you're doing you tend to head directly for the people and places which can help you achieve your mission, and it can be annoying waiting for Robin to cross from one side of the map to the other, particularly since he can only walk in four directions. Ultimately, it won't satisfy if you think a game is finished as soon as you've completed the mission set out in the manual; but it will appeal if you just enjoy discovering something new every time you play.

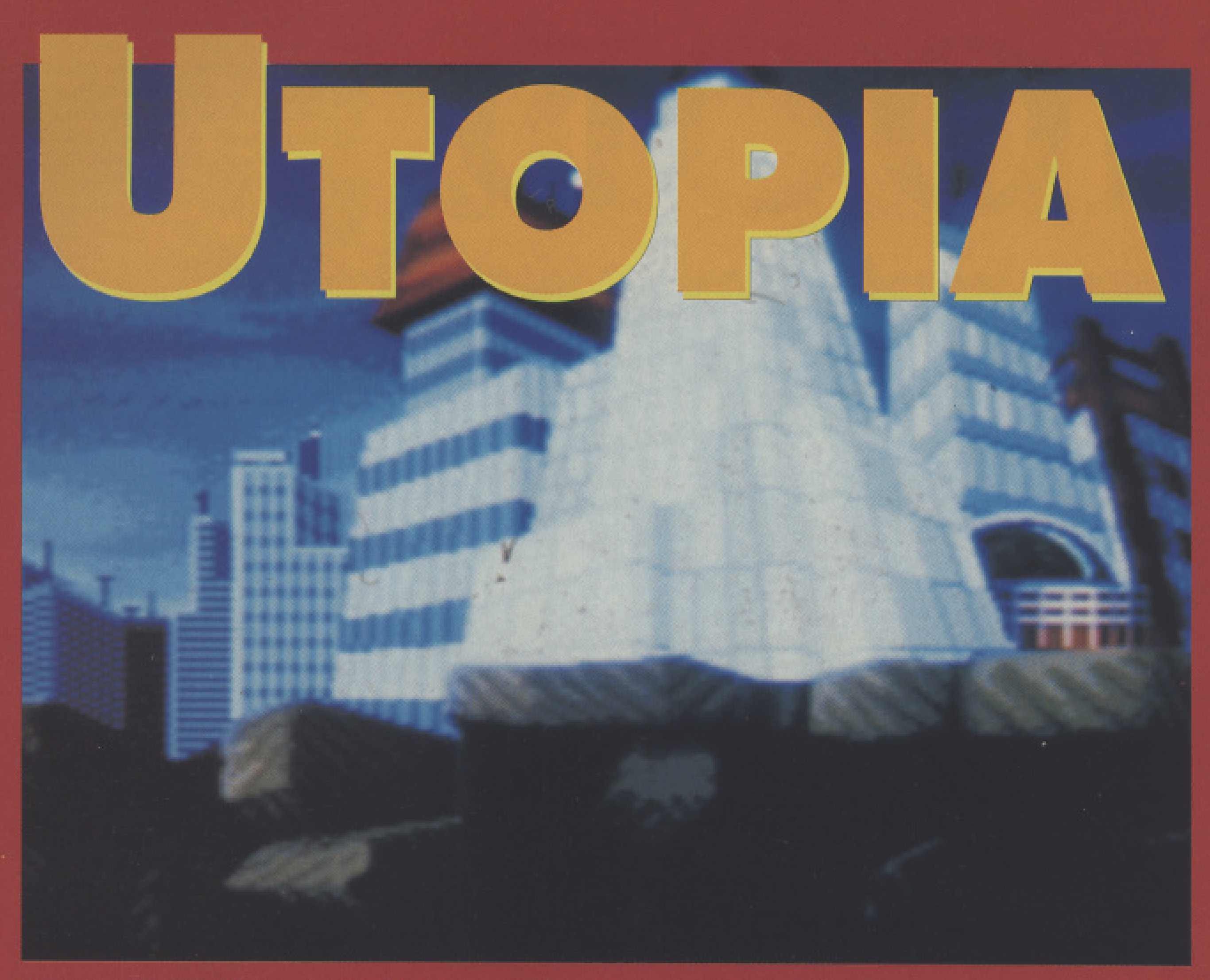
An atmospheric arcade adventure with bags of humour

Gordon Houghton



Rik Haynes come over all megalomaniac when he's put in charge of Gremlin's new baby...







YOU START PLAY with a mini colony already in position. Here you can see a launch pad, living quarters and hydroponics pods for growing food. The huge brown building, which looks like it came from the set of *Blade Runner,* is your command centre. It's wise to protect this with laser turrets and missile launchers because it's critical to your colony's security.



MANIPULATING YOUR COLONY'S resources is simple: just click your pointer on one of the icons on this screen and you're away. The big arrows scroll the landscape in four directions, while the 10 purple buttons with yellow graphic symbols on them bring various modes into play. The house, for instance, allows you to build over 30 different types of construction.

CONSTRUCTING A FUTURISTIC interplanetary colony is no easy task – creating perfection is near impossible. But that's exactly what your ultimate goal is in *Utopia,* the latest game from the team that brought us *B.S.S. Jane Seymour.*

Unlike other city sims, the idea is not simply to plonk a power station here, build a hospital there and start up a sports festival. No, social economists are in for a shock because they're being scrutinised by a malevolent alien race just waiting for the right time to attack their little homestead.

These belligerent xenomorphs won't listen to any peace plans, so the only thing you can do is build a credible defence and, eventually, a strike force to take care of the situation once and for all.

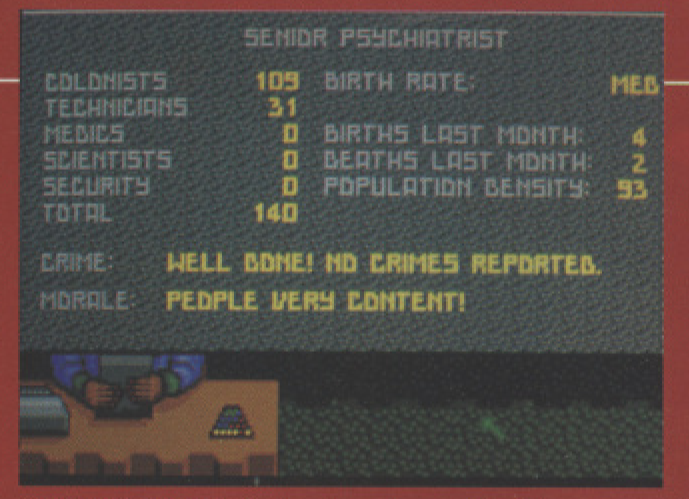
And with over 10 different planets to convert into living bliss, a comprehensive list of features and icons to play around with and a 'quality of life' rating to conquer, this could take an absolute age.

Even if you don't manage to make your colonists 100 per cent happy, you should have a lot of fun trying. For those possessed by a burning ambition for total power, beware, hard-done-by colonists will resort to terrorism and even assassination to end the rule of poor powermongers.



NICE TO SEE a few friendly faces, eh? These are your advisors! It's relatively easy to crack under the deluge of administrative activity, so it's always wise to listen to what these experts have to say.



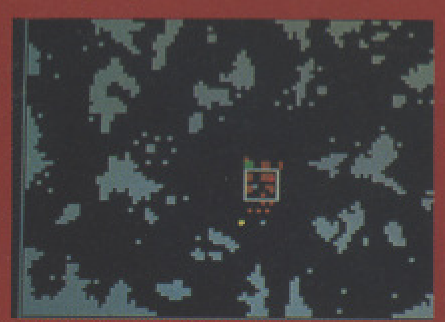


JENNY BELVEDERE, the shapely senior psychiatrist, seems pleased with your progress so far. But there are a few things to sort out. The population density should be lowered – in other words, build a few more living quarters. Your colony's birth rate should be set higher to churn out more colonists. For this you need to build a hospital and staff it with some medics. One of the nasty random factors in Utopia is disease, so beware of sneaky viruses! Also, it would probably be a good idea to throw a few security people in there to keep the crime rate down.



OH NO, SPACE INVADERS! Each of Utopia's alien races has its own unique armaments and tactics. These hang-gliders can be aided by proper starcruisers and, on other planets, *Star Wars*-like walking robots. Should the colony's army be led into bloody conflict or tremble behind batteries of laser turrets – it's your choice!

Remember, Rome wasn't built in a day. After you've selected the right type of building, you're going to have to wait for it to be constructed.



FROM THE MAP SCREEN you can see the whole of the planet's surface which has been cleared for possible colonisation. You can also search for mineral and ore deposits, or check to see where your ground-based weaponry is currently situated.

DON'T BE PUT OFF by this spreadsheet-style table of financial figures. It's really easy to operate. Most of the trading transactions are automatic, although trainee accountants can personally take on the number crunching if they want to. I've just got rid of the gems and technical goods, knocked up the military grant by 2,000 and increased income tax to 15 per cent. Watch out Wall Street!

LOOKS AS THOUGH we've gone overboard on the tank construction again, commander! The small purple 'O₂' marker on the bottom left-hand corner of the screen tells us that our colonists have insufficient air and life support. Time to cut down on the military expansion and get back to looking after the quality of life…

THE WORD

A FIRST GLANCE at *Utopia* might lead you to believe that you were looking at a sort of *'Sim City* in space', but this description is both unfair and misleading as Gremlin's latest incorporates so much more than Maxis' urban planner. Each game provides a totally new challenge within the first few minutes of play – and creating the perfect place to live is always a tough nut to crack. If anybody manages to achieve a quality of life rating of 100 per cent, they should seriously consider a career in public office! The inclusion of an unfriendly alien force is the spark of genius that sets this game apart from other software of a similar nature. Utopia flows very smoothly, provided you actually pay attention to what's going on. The bird's-eye view is both functional and pleasing to the eye. A soundtrack which reflects your performance, combined with the standard array of sound effects, helps you assimilate everything that's happening on-screen. Utopia is well worth a go, even if you normally steer well clear of such games.

A cross between *Sim City* and *Populous* – and a rival to both

Rik Haynes


WIN!
THE TRIP OF A
LIFETIME TO
LUCASFILM'S
RANCH IN
CALIFORNIA!



THIS COULD BE YOUR LUCKY DAY! You could be the winner of this great *The One*/Lucasfilm competition – and on your way to visit the amazing Lucasfilm ranch in California! Sounds too good to be true, doesn't it?

Well it's not – in association with Lucasfilm, US Gold is offering one lucky reader of The One a once-in-a-lifetime chance to visit Lucasfilm's Californian ranch, home of the Lucasfilm movie production unit, Industrial Light and Magic (George Lucas' special effects company) Lucasfilm Games and probably even some of old GL's horses!

The winner of this amazing competition will, along with one member of The One's staff, spend three days touring the ranch and meeting the people from Lucasfilm Games on an all-expenses paid dream trip.

HOW TO GET THERE

There's really nothing to it. All you have to do is answer the following question (along with another question which will be printed in next month's issue). Then send the answers, along with the two coupons (one of which will be printed next month) to The One. After that, we'll take care of the rest.

So, without further ado, here is this month's question…

Who is the famous composer who wrote the score for both the *Star Wars* and *Indiana Jones* movies?

That's all for this month. make sure you get your hands on our next issue so that you're in with a chance of winning this fabulous prize.

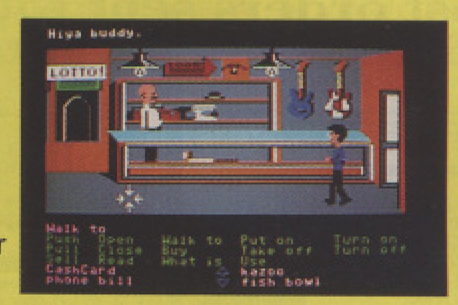


FROM THE PEOPLE WHO BROUGHT YOU...

THE WINNER OF THIS FABULOUS PRIZE will meet some of the people behind the following classic games:

ZAK MCKRAKEN AND THE ALIEN MIDBENDERS

Following on from *Maniac Mansion*, this animated adventure (with a goofy, off-the-wall 'science fiction' style plot) not only proved to be an enjoyable romp in its own right, but also hinted at greater things to come.



INDIANA JONES AND THE LAST CRUSADE

Lucasfilm's 'game of the film' was the coming of age for the animated adventure, combining a new and user-friendly operating system with large dollops of humour and some brain-testing puzzles. This one is definitely in the running for the Best Film Tie-in Of All Time award.



THE SECRET OF MONKEY ISLAND

Lucasfilm's latest and greatest game to date takes you on a rib-tickling adventure across the high seas. You play the part of amateur pirate Guybrush Threepwood, in his search for adventure, treasure and true love – and along the way you find humour, puzzles and (would you believe?) an even further improved user interface to keep you hooked! Can they possibly improve any further?

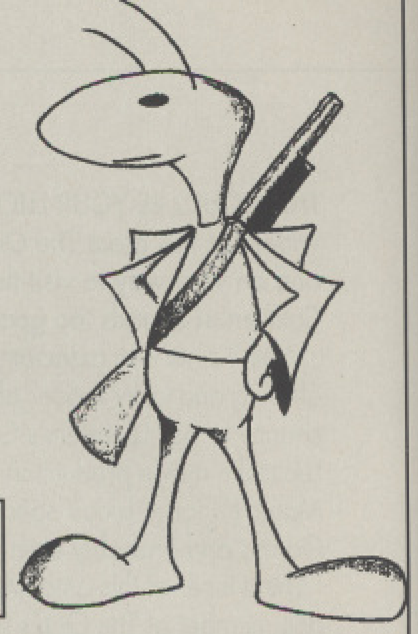


WIN! A TRIP TO THE LUCASFILM RANCH

MONTH ONE

Reckon you know the answer to that one? Alright then, here's all you have to do. Cut out this coupon and keep it safe until next month, when we'll print a second question, a second coupon and an entry form to send in to us here at *The One*. Don't send us anything yet, as entries which come with only one coupon are null and void. As ever, the editor's decision is final and no correspondence will be entered into. Employees (and friends and relations thereof) of EMAP Images, Lucasfilm, US Gold and all of their related companies may not enter. No cash alternative will be offered in lieu of the winner being unable, for any reason, to collect the prize.

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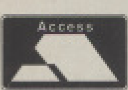
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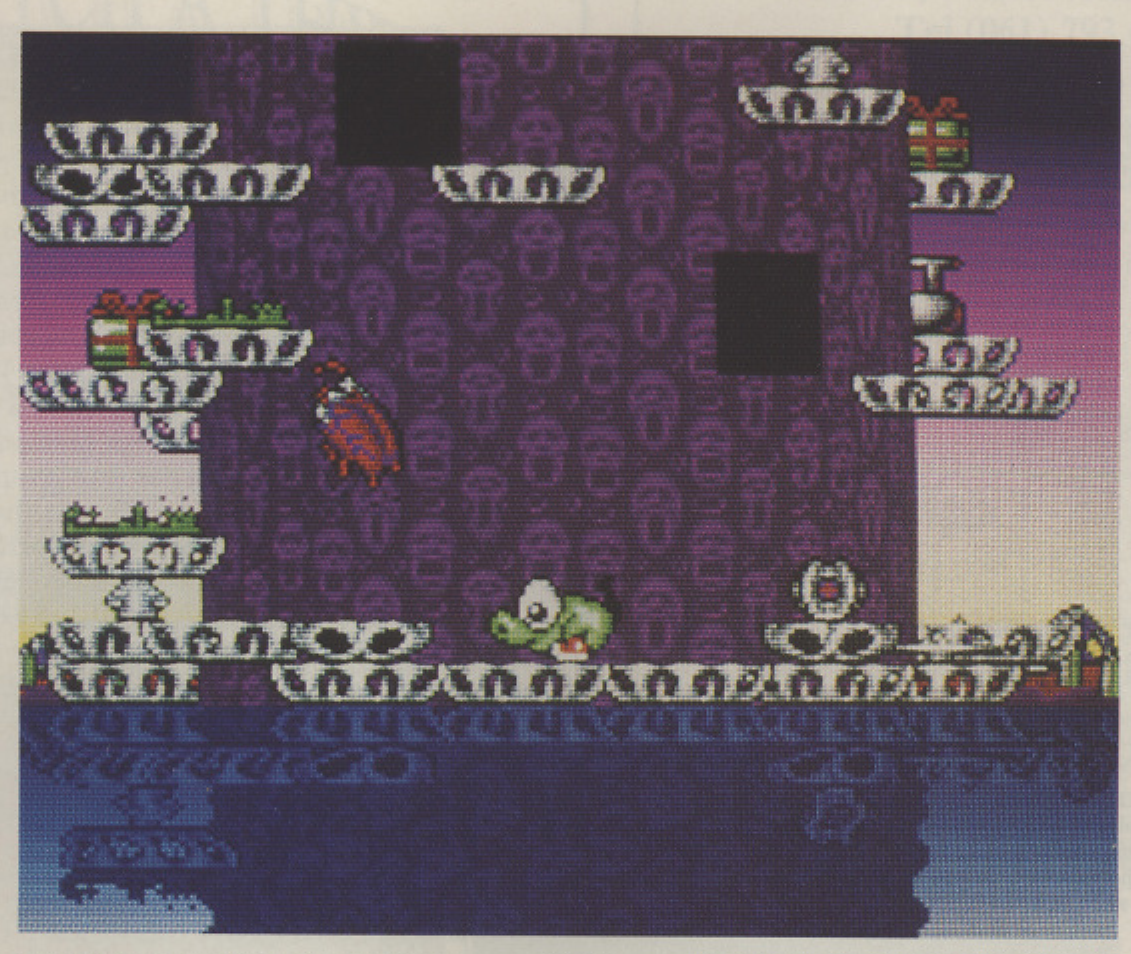
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VISA



The sequel to *Nebulus* is another towering achievement, but beware, it will have you going round in circles!

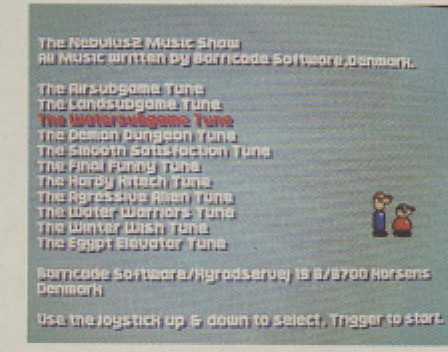
NEBULUS 2
POGO-A-GO-GO

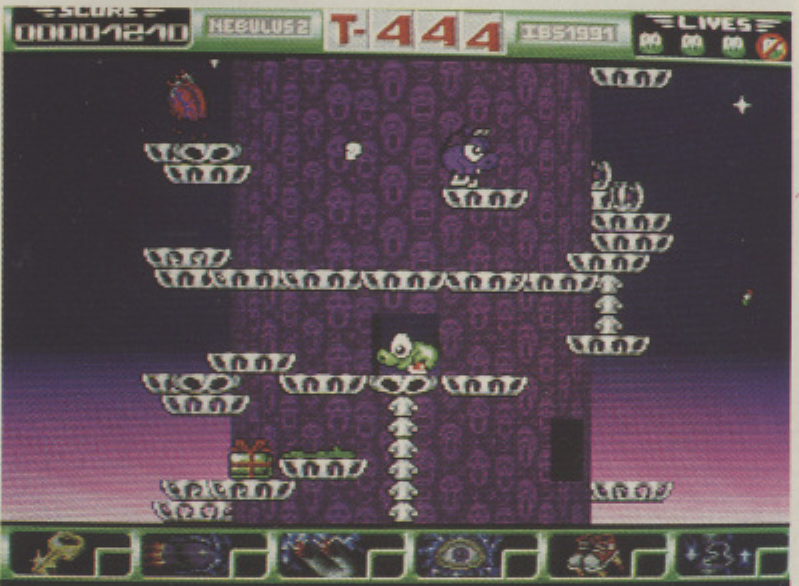


WORKING YOUR WAY to the top of the tower, you'll find plenty of surprises, including invisible blocks, hovering platforms and teleports. You'll also come across plenty of pick-ups, cleverly disguised as nicely wrapped prezzies, which can be saved up for a rainy day or a disaster!

IMAGINE, IF YOU WILL, A STARLIT NIGHT. Pogo, the hero of *Nebulus*, is sitting in a bar quietly downing Tequila Slammers when he is approached by Jewal, his ex-boss. After steadying himself with a few swigs of his drink, Pogo is ready to listen to what Jewal has to say. When they finally leave the bar, our hero is preparing himself for an adventure. The planet Nebulus is once again under siege; the Uncle has captured all the Towers of Life and is holding them to ransom.

Pogo has a gruelling 16 levels ahead of him in his effort to release the towers. For the first eight levels the idea is to reach the top of the towers. On the way, he will encounter many of the Uncle's guardians which he must blast or dodge whilst collecting power-ups and going through doors to reach other destinations. Once at the top of the eighth tower the self-destruct button is pressed, and the next eight levels come into play. These involve going back down the towers to repair the damage.







NEBULUS 2
POGO-A-GO-GO
21st Century Entertainment
PRICE
£24.99
OUT
SEPTEMBER

GRAPHICS 85%

SOUND 86%

DURABILITY 88%

PLAYABILITY 87%

OVERALL 86%

THE 'EXTRA MUSIC SHOW' is a unique touch, with 11 tunes from the game, all of which are original and quite palatable. The snag is - the only way to leave it is to reboot.

PICK-UPS, FAR FROM BEING mere bonuses, actually form an integral part of the puzzles on each tower. Choosing the wrong item to collect could prevent your ascent. On this star-infested tower, for instance, it took several attempts before the key became the obvious choice. Now we have to get past the popping balloons – easy. But that door holds some surprises.

IN THE sub-level, pedal-powered heli-birds fly over you dropping bombs. You've got to destroy the bombs before they hit the ground, or you'll lose valuable time.





TOWER 13 – UNLUCKY FOR SOME and certainly for you, because it's started to snow around the cracked column. This again needs a bit of cunning, as you're greeted by a giant snowball that continually rolls from left to right. This devious puzzle is an example of the way the player is often distracted by the wrong thing. The penguin is more important than you may think!



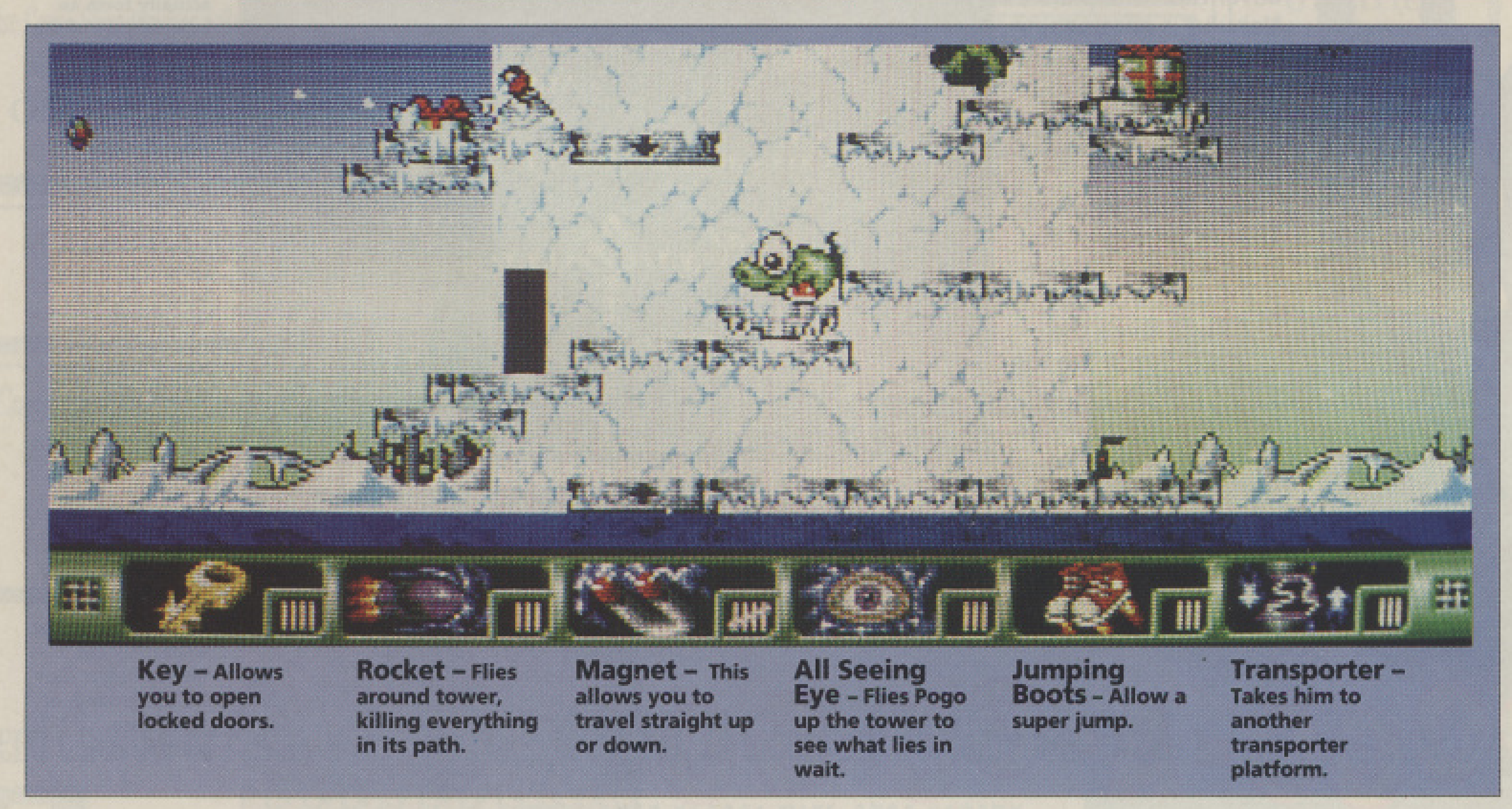
ALIENS COME in all shapes and sizes and can be expected to do some very strange things. Fortunately, most of them follow predictable patterns so after a few attempts at each section of each tower you will be able to safely forecast when one of the little critters is about to wing its way round the tower and take a bite out of your bum.

THE WORD

IF YOU LIKED *NEBULUS*, you'll like its sequel too. It has the same rotating towers and graphical effects that made the original so stunning, but rather than contenting themselves with using the same system to produce an identical game, the designers have souped up the graphics, sound and gameplay. The puzzles are more complex and the extra pick-ups, which give you things like extra zap and jump power, add a welcome freshness to the gameplay. The same Pogo sprite is used, but now you can change his colour (bizarre) and even the aliens are smarter and visually superior to their predecessors. Having said that, there are a couple of things to gripe about – while control over Pogo is quite simple, the game can get frustrating after a while as the difficulty level is set way too high for the normal games player. A few easy levels would have been welcome, just to get you into the swing of things. Nebulus was a great game and this sequel does it justice, but inexperienced players might want to tackle the original first.

A neat little platform romp – but not for the faint-hearted

Jools Watsham



Key – Allows you to open locked doors.

Rocket – Flies around tower, killing everything in its path.

Magnet – This allows you to travel straight up or down.

All Seeing Eye – Flies Pogo up the tower to see what lies in wait.

Jumping Boots – Allow a super jump.

Transporter – Takes him to another transporter platform.

DIAL - A - QUIZ

Presents **THE ...**

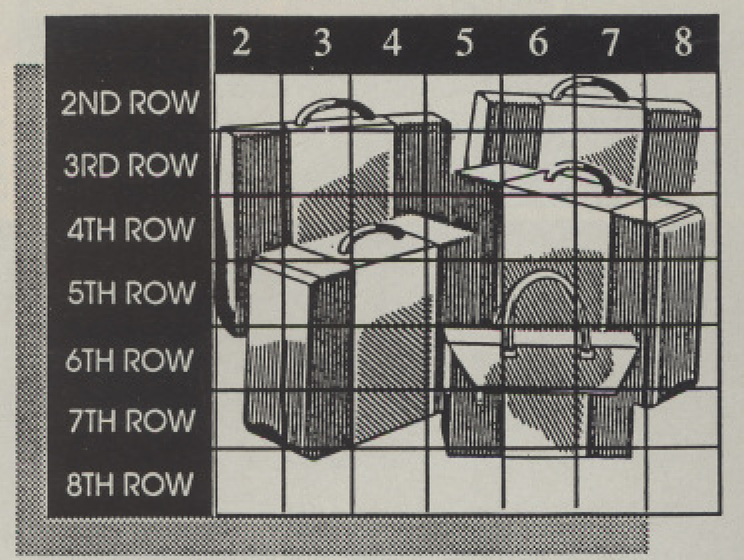
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Blood, guts, death, gore, violence and big chainsaw-type weapons. These are just some of the things that you won't find in Storm's cutesy arcade conversion.

ROD-LAND

ROD-LAND
Storm

PRICE
£25.99

OUT
SEPTEMBER

GRAPHICS 90%

SOUND 91%

DURABILITY 82%

PLAYABILITY 89%

OVERALL 89%





IF YOU GO DOWN to the woods today, you're in for a big surprise... as you may stumble upon the hidden fairy village, home to our two heroines, Tam and Rit.



UNFORTUNATELY FOR THE FAIRIES, the evil Maboot stumbled across them, kidnapped Tam and Rit's mother and left behind an army of monsters. Looks like the two luckless gals will have to take up arms against the evil intruders and journey to...



...MABOOT'S TOWER, on top of which Mom is being held. As an example of how well the graphics have been converted, one of these pictures is from the arcade machine. Can you tell which one?

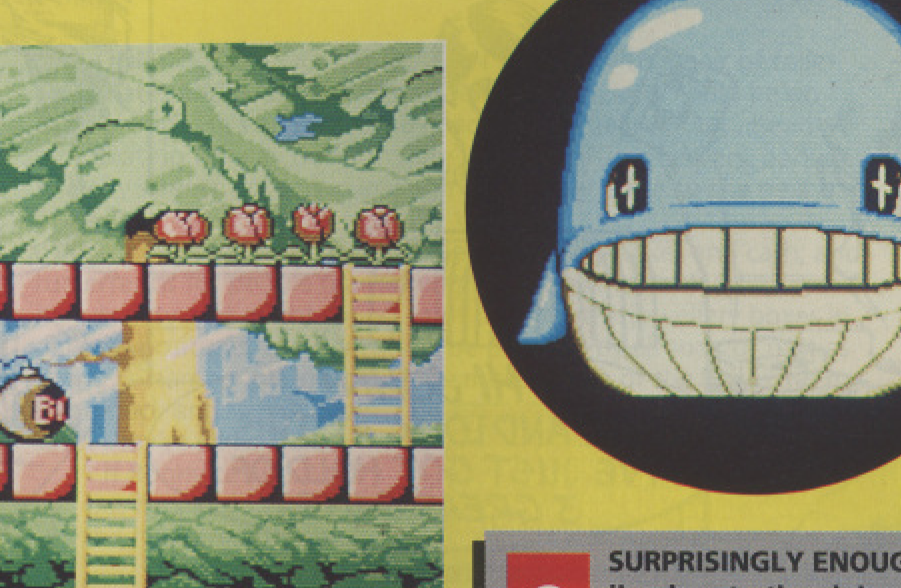
THE FAIRY VILLAGE used to be such a happy place, inhabited by only the nicest fairies. Everyone said "Good Morning", lived in peace and had big, round cutesy eyes.

Then one fateful day the evil Maboot decided that the world could live without such sickening cuteness and kidnapped the mother of a pair of fairy twins, to hold her for ransom until his evil demands were met (these demands included frowning a lot, being 'orrible to people and narrowing those darned eyes).

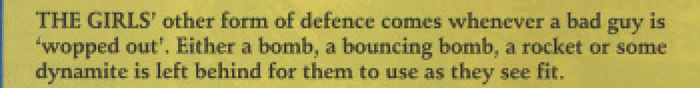
Well, the fairy twins – Tam and Rit – couldn't just stand by and let this happen. Armed with the village elder's magic Rainbow Shoes and their father's Rods Of Sheesanomo, they set off to rescue their Mom and turn the fairy village back into the cuteness capital of the world.

THE YOUNG LASSES' two main weapons against the evil hordes are the Rainbow Boots and the Rods of Sheesanomo. While the boots just create magical ladders, the rods do the serious damage to the nasties by employing the ancient art of 'Wopping' (thatis, lifting the bad guys up and then bashing them from side to side).









THE GIRLS' other form of defence comes whenever a bad guy is 'wopped out'. Either a bomb, a bouncing bomb, a rocket or some dynamite is left behind for them to use as they see fit.

HAVING BATTLED THROUGH the forest screens, Tam and Rit make it into Maboot's tower. Inside, things are pretty much the same as outside, except that every eight screens or so the obligatory guardian appears.





THE GUARDIANS take the form of huge whales, massive crocodiles, ginormous baby elephants and, of course Maboot himself – an armour-plated monkey that gets bigger as you hit him.

THE WORD

SURPRISINGLY ENOUGH, Storm has lived up to the claim that its version of *Rod-Land* is better than the arcade machine. The sprites certainly seem to move a lot faster and most of the annoying or unrealistic elements of the coin-op have been rectified, while the additions have improved things no end. 'Wopping' a monster over a gap will cause him to fall out of your grasp, leave him too long and he turns into a mean blue cloud that moves at twice the speed. As you'd expect, the cute factor goes off the top of the scale. Even the most fearsome of bad guys is made to look soppy – the sharks are very reminiscent of *Viz*'s Pathetic Sharks and even start crying when you hit them, while the end of level guardians get funnier and funnier as you hit them.

Cute arcade fun for all the family

All of the playability from the arcade machine has been retained (bettered even) and the graphics lose very little. The biggest shock is that the music and sound effects are significantly better than their arcade counterparts and really add the icing to the cake. One downer is that 40 levels aren't really enough. Although tough at first, I can see experienced arcadesters finishing things pretty quickly. Rod-Land is pure arcade action through and through, from the silly plot right down to the cute graphics. The beauty is that it's simple enough to appeal to everyone, from arcade beginners to people who live in them.

Paul Presley



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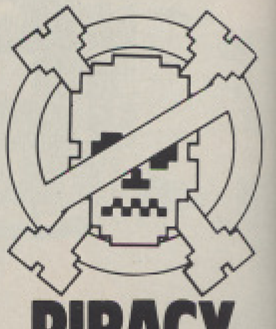
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ON THESE CROOKS.
I'VE GOT THE NUMBER FOR
F.A.S.T. HERE.

F.A.S.T.

HELLO F.A.S.T.
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I'VE GOT AN
ADDRESS FOR YOU...



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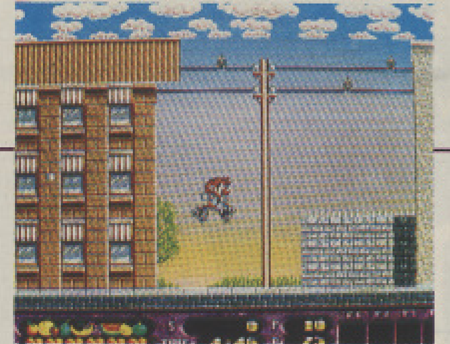
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ROLLING RONNY

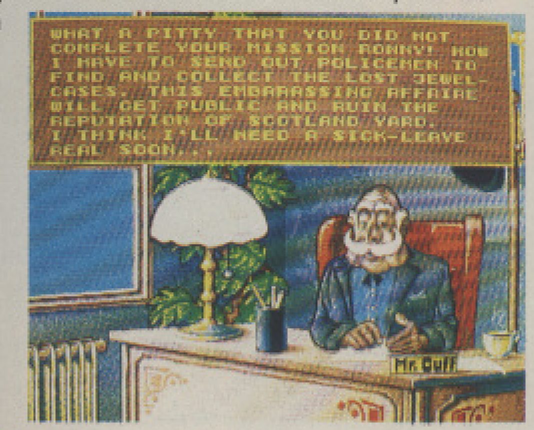


TO GET TO THE NEXT part of town, all of the jewellery boxes have to be collected, along with extra cash to buy helpful pick-ups. The basic gameplay is very simple – just skate, skate, skate until your feet drop off, while dodging and shooting enemies.

RONNY IS THE COOLEST DUDE IN TOWN. With a pair of roller-skates and a hairstyle like Albert Einstein, how could he go wrong? He's an errand boy and has a gruelling task ahead of him: skating his way through nine levels of offices, sewers, parkland and city streets, collecting enough cash to get a bus to the next part of town.

In order to do this, he has to collect jewellery boxes and cash, and run errands for people (bargaining to gain extra cash). Of course, this isn't as easy as it might sound – not only are the jewellery boxes in difficult positions, but Ronny will be plagued by all sorts of nasties trying to hamper his journey. If he misses some of the boxes, he has to go back and search again until they're all collected.

If Ronny catches the bus he's whisked off to the next area of town which holds yet more problems...



IF YOU HAVEN'T GOT WHAT IT TAKES, your doctor lectures you on how low your energy is. He recommends sick leave to recoup your lost energy. Once you're fighting fit, you can jump back into the game, bursting with energy.

AT THE END OF EACH LEVEL you're shown your route. The idea is to reach the other side of the map using local transport (you have to be kidding!). Each section of town contains slightly different challenges, but they are essentially just an excuse for different graphic styles.



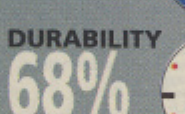
ROLLING RONNY
Virgin

PRICE
£24.99

OUT
AUTUMN

GRAPHICS
85%

SOUND
70%



DURABILITY
68%



PLAYABILITY
71%

OVERALL
72%

THE WORD

***ROLLING RONNY* CERTAINLY HOLDS an initial visual appeal for most players, but as far as the gameplay goes, tedium sets in long before it becomes challenging. The first couple of levels are relatively easy and the game looks as if it is going to be nicely balanced, but later levels get ridiculously difficult. The only compensation for your inevitable demise is the jolly tune to hum along to while Ronny floats to the top of the screen and back down again to restart the game.**

One of the better features is the provision of strange power-ups, such as the 'Stenchalizer', which freezes the enemies. This adds a certain fun aspect to the game, but this fun runs out all too soon.

Initially enjoyable – but the scrolling platform action soon dulls

Jools Watsham



RONNY'S ENEMIES ARE NOTHING if not original: there's an ape on a skateboard, bubble cars, Groucho balls and even flying books!



PICK-UPS

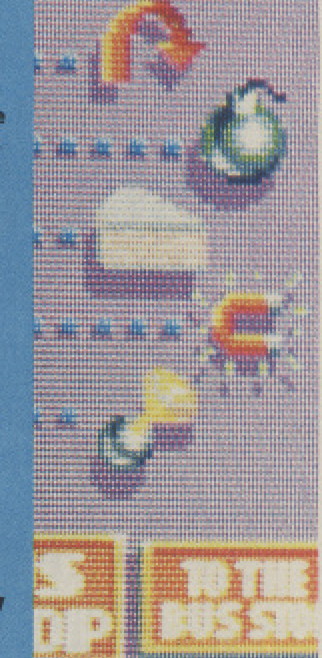
ARROW
Super Jump (Jumps High)

BOMB
Power Sneeze (Kills enemies on-screen)

CAKE
Stenchalizer (Freezes enemies)

MAGNET
Magnetofluct (Grabs all parcels)

HORN
Mega Honk (Makes Ronny invulnerable)



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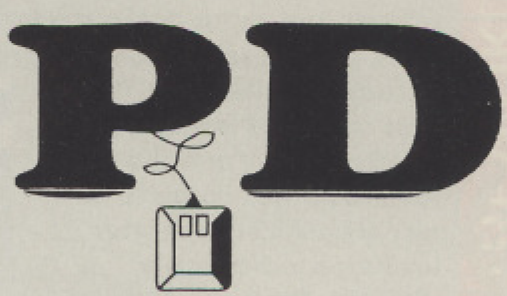
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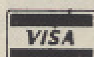
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System 3's *Last Ninja* series rated as all-time classics on the C64, but never really made it on 16-bit. Mike Pattenden finds out whether the last part of the trilogy will finally live up to its reputation.





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DURABILITY	90%
PLAYABILITY	92%
OVERALL	90%

'REAL HATRED IS TIMELESS' runs the catchline for the latest instalment of devious Oriental gameplay. The familiar black-clad figure of the Last Ninja is back reprising his role against the forces of evil one last time.

After the contemporary New York setting of *Ninja 2*, the game returns to its oriental roots for the final conflict. The action takes place in deepest Tibet, where the roots of Ninja power lie. In an attempt to kill off his adversary, the evil Kunitoki has entered the nub of Ninja power, a huge Buddhist temple, and defiled its chambers.

Your task is to restore the balance of the chambers by solving the puzzles contained in them, warding off the enemy henchmen and finding a scroll. Having set everything to rights, the climax comes when you finally face your evil adversary in one last battle.

The game begins with an atmospheric intro sequence in which the Ninja emerges from the distance (like Omar Sharif in *Lawrence Of Arabia*), makes his way to the temple, scales its wall and snaps the neck of a guard at the top of the parapet…

EACH LEVEL represents a chamber of the temple. These are divided up according to the elements: earth, wind, fire and water, plus an intermediary zone and a void which floats between them.

AS YOU PROGRESS through the game's six levels, so the enemies you face change. Here you can see the metallic bushido whose two swords become a wicked blur as you face him. Destroy him and he explodes, spreading debris around the screen.

EACH LEVEL HAS its puzzle to solve. Here you need to cross the river on the water level by freeing a lily pad and waiting for it to float down to this point so that you can use it to jump across to the other screens.

ONE OF *LAST NINJA 3*'s console-style elements is the appearance of end-of-level Guardians who block your route to the next level (you can only face them once you have collected the relevant scroll). Here, the giant figure conceals an exit on the second, water-based, level.




THE VOLCANIC FIRE LEVEL is full of choking sulphurous gasses, so before you vault into the concealed passage on this screen you'll need a gas mask.

THE WORD

THIS, THE FINAL INSTALMENT in the *Last Ninja* series, goes all out to prove that it's more than just an overdue conversion of an 8-bit game – but in the process looks as though it really wants to be a huge console hit. I suppose this is no bad thing: the game makes concessions to arcade quality beat 'em up action with a catalogue of weapons and moves, plus over 25 grunts, screams and clashing sounds to match. Don't let that fool you into thinking that its challenge has been diluted though – if anything, these elements simply bring it another level of playability. Its puzzles and areas to explore are as complex as they've ever been, the graphics are as detailed as ever and the action benefits from the large sprites which have replaced the minuscule (but detailed) figures of earlier games. Also, a good deal of attention has been lavished on animated effects such as dripping lava and blurring swords. And as a challenge, *Last Ninja 3* is going to take some beating: there are scores of creative puzzles to grapple with as you hunt through the game's six levels – and there's also a tough combat element constantly distracting you from solving them. True, there's nothing here which you haven't seen before – and as a graphic adventure, the Last Ninja series has long since been superseded by the likes of Delphine's Cinematique games. What it does have though, is a classic style which almost makes it a genre of its own. There's plenty here for fans of the series and newcomers too, but let's hope that System 3 keeps its word and makes this the swansong of the whole Last Ninja series.

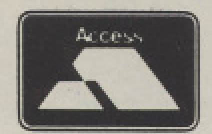
The last in the Ninja series, but by no means the least

Mike Pattenden

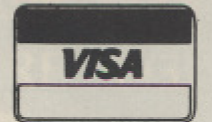


THE ROBOTIC FIGURE with wicked propeller hands waits for you in the Void. As you fight with enemy characters the two curled power bars decrease when each side sustains a hit – these are replenished on each level by finding concealed drinks. The prayer wheel on the top right of the screen opens to reveal objects as you pass them on your travels.


THE FINAL CONFLICT is a face-to-face confrontation with Kunitoki. This is where the green dragon at the bottom of the screen comes into play. This signifies that your inner strength (or 'chi') is at its height. You keep it topped up by fighting the other characters in the game by using the same weapons to dispose of them as they use on you. Should the dragon show red, then your chi is dangerously low.



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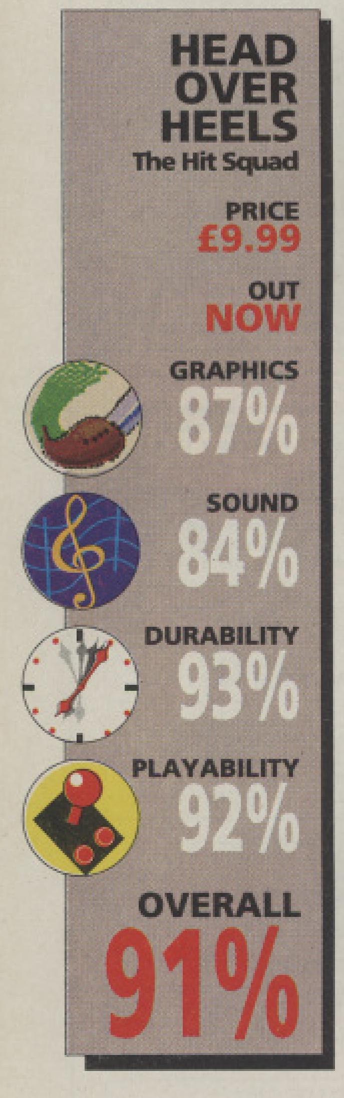
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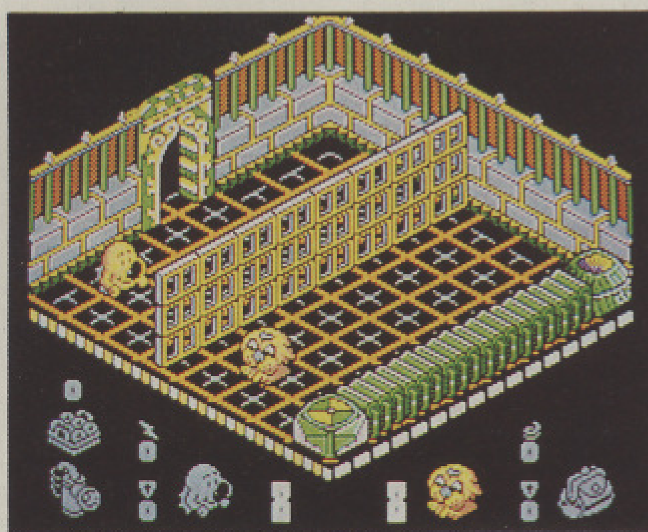
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What's this? A budget game in the review pages! Strange decision, you might think, but when a game's got a reputation as good as this one, it deserves to hold its head up with the best of them.





THE TALE BEGINS with Head and Heels imprisoned in two adjoining cells with an impenetrable wall between them – looks like they're going to have to teleport out of there and start searching for one another (whatever are teleports doing inside prison cells?). Note the icons below the screen: the illuminated Head icon shows that he's the character currently under control (pressing F1 toggles between the two agents), while the rest remain shaded until the relevant item or power-up is collected.

HEAD OVER HEELS

WHEN IT WAS FIRST RELEASED on all the 8-bit formats in 1987, Jon Ritman and Bernie Drummond's 'isometric 3D' adventure was instantly elevated to classic status. True, its gameplay contained nothing that hadn't been seen before – most notably in the good old days of Ultimate and in Ritman and Drummond's own previous *Batman* adventure – but there was something about the tale of these two cuddly co-operating charmers that struck a nerve with games players everywhere.

So when the 16-bit formats began to take over from the Spectrum and the C64 it was only reasonable to expect that we'd be treated to an upgraded version sooner or later – and now, four years later, here it is... talk about absence making the heart grow fonder.

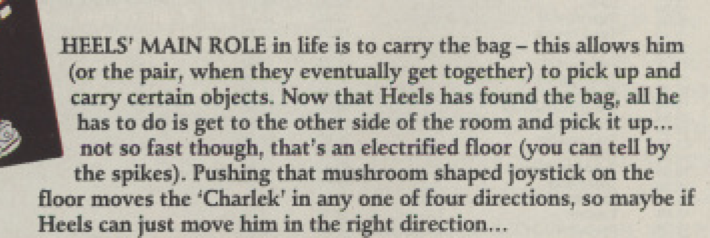
Head Over Heels is one of the few games that actually needs a little background plot for it to make sense (of sorts), so here goes...

Head and Heels are two agents working to save their planet, Freedom, from the evil Blacktooth empire. Achieving this aim involves searching the empire's five planets (Egyptus, Safari, Book World, Penitentiary and Blacktooth itself), finding the five lost crowns hidden along the way and returning them to Freedom.

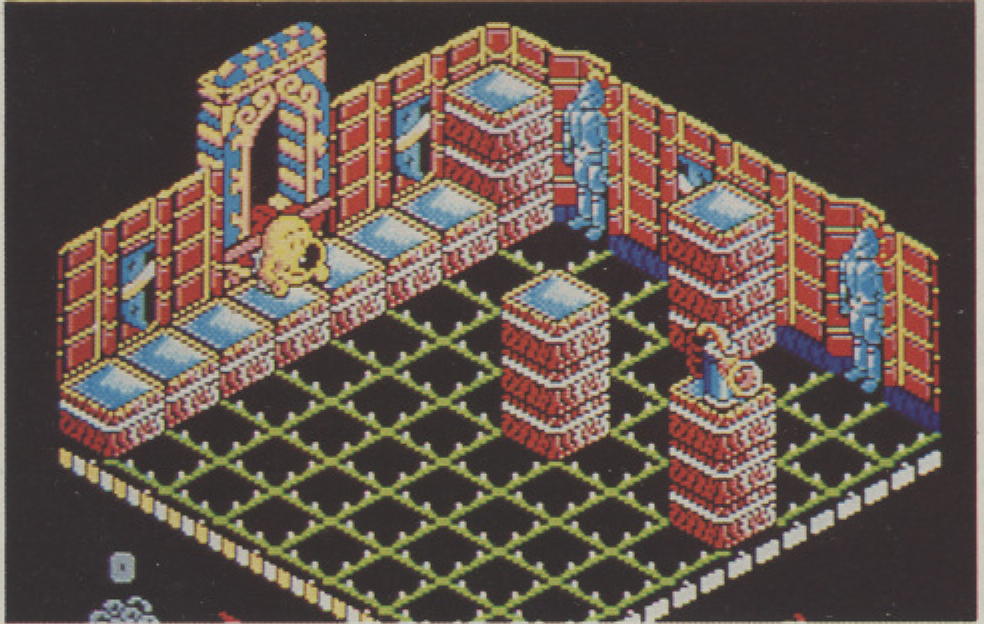
The two furry creatures have individual talents – Head can jump quite high, but is slow along the ground, while Heels is a speedy mover, but can hardly jump at all. Working together, they can make the most of each others' abilities, so it's a good idea to keep Head on Heels' shoulders as much as possible.

Along the way, the pair have numerous obstacles to overcome: electric floors, dangerous pillars blocking their paths, poisonous jars of Marmite (very strange!) huge Hush Puppies who disappear whenever Head appears (very strange indeed!) and, of course, the emperor's evil minions. Most of all though, they've got to find their way through a series of rooms that make spaghetti junction look straightforward.

Be prepared to burn your candle at both ends...



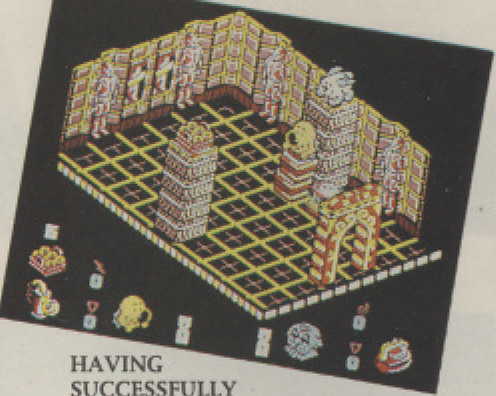
HEELS' MAIN ROLE in life is to carry the bag – this allows him (or the pair, when they eventually get together) to pick up and carry certain objects. Now that Heels has found the bag, all he has to do is get to the other side of the room and pick it up... not so fast though, that's an electrified floor (you can tell by the spikes). Pushing that mushroom shaped joystick on the floor moves the 'Charlek' in any one of four directions, so maybe if Heels can just move him in the right direction...



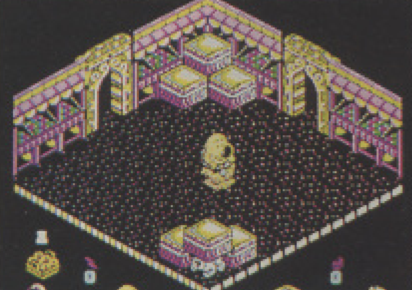
WHILE HEELS IS BUSY trying to find the bag, Head has his own problems. He's currently trying to get his hands on the air horn on the other side of the room, but those platforms are of the disappearing variety – it looks as though a little wrist dexterity will be called for here. It's worth it though, because if he can get his hands on that horn, then he can use it to shoot doughnuts at oncoming enemies, stunning them momentarily.



AT LAST, Heels has got his paws on the bag, so now he can collect that drum in the corner and use it to escape. That odd creature in the middle of the floor is a 'regeneration fish' – these act as a sort of save game facility: should you lose all of your lives you can restart from the last place that you ate one of these unusual creatures. Careful though, the dead ones are poisonous.



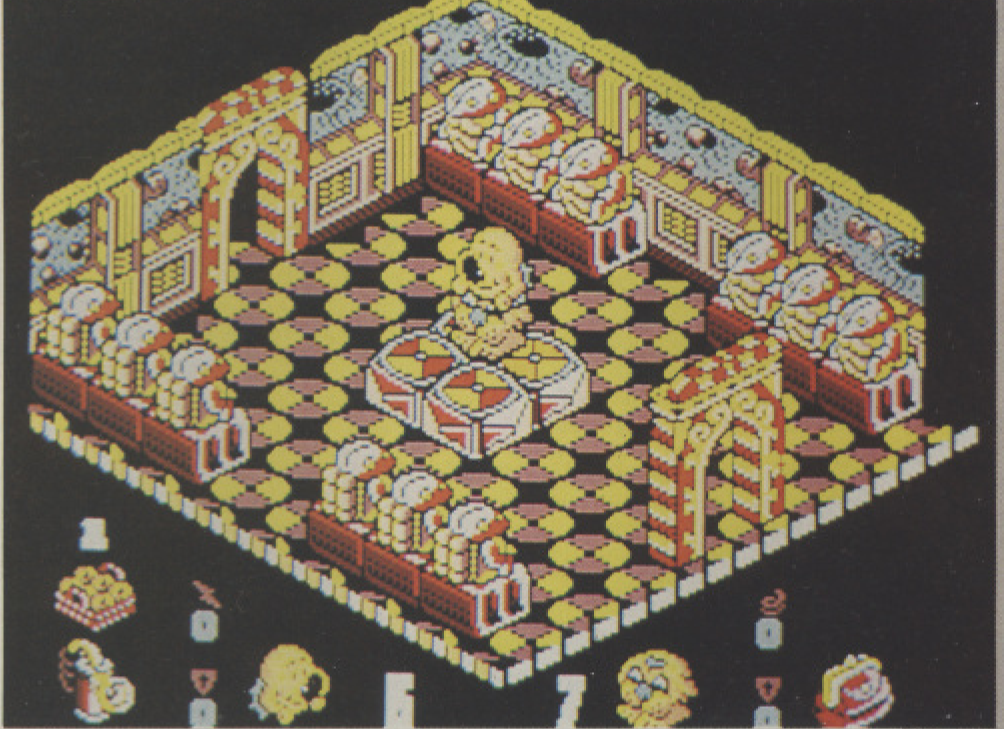
HAVING SUCCESSFULLY collected the horn, Head is now busy collecting ammunition to use with it. The basket of doughnuts on the left is a handy find, as is the 'bonus bunny' on the right: bonus bunnies deliver extra lives, faster steps (only good for Head), special jump springs (only good for Heels) or invulnerability, so they're always worth collecting.

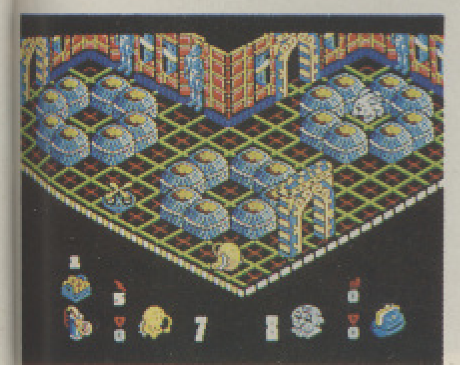




TOGETHER AT LAST, and now endowed with both partner's special abilities, the boys prepare to leave the fruit market to go in search of the crowns – but have they spotted the bonus bunny under that pile of platforms?

WOW! THREE ROOMS AT ONCE (below). Clever programming trickery? Not really, as if you move into either of the top rooms, the other two immediately disappear from view – looks nice though.





THE SEARCH IS NOW ON in earnest as the dynamic duo have found their first major teleport station. But problems arise when they leave this room, as the next room on the left houses a staircase made of Hush Puppies (so there's no way that Head can get through), while the platforms in the room on the right are too high for Heels to negotiate – looks as though it's time to split up again. One word of warning about the teleport system – not all teleporters are two-way...

THE WORD

I'VE BEEN WAITING YEARS for this one to leap the huge divide between 8 and 16-bits. Imagine the fears and trepidation: would it fail to deliver the goods, would the conversion be poor... or, worst of all, would it turn out that it was never any good in the first place? My fingernails could hardly take it. I don't know why I was so worried – it's still brilliant! *Head Over Heels* was, and remains, one of the most finely-crafted games this reviewer has ever lost himself in. From the moment you set out to get the pair together until the moment you've found the final crown and escaped to join up with your celebrating friends, it's cute, puzzling, frustrating, rewarding and absorbing in equal measures. The beauty is that the gameplay is completely timeless: if you've never played the game before, you'll find a fresh teaser around just about every corner, while those of you who played the original for years will probably have forgotten the solutions (I know I have!). Some of the younger guns in *The One*'s office find the graphics a little crude (and, by today's standards, they possibly are), but this is a cute fantasy world where nothing more elaborate is actually needed. The sound, however, is something of a disappointment: what beeps and squawks do spring from the monitor's speakers are pretty lame – and there's not enough of them (sounds like an old joke, but in this case it's true). Also, the lack of a keyboard control option might anger some purists, but then again the game is perfectly playable via the joystick, so it's not really missed. Anyhow, when you're only being asked to pay a tenner for what is one of the few genuine masterpieces of computer gaming then this kind of nit-picking seems trivial in the extreme. If you have a space in your collection for a game that's going to twist your fingers, tax your brain, waste your midnight oil – and still not burn a hole in your pocket – then get out there and grab this one while you can.

A head and shoulders above the competition

Ciarán Brennan



Sensible Software has finally let power go to its head. Today it'll conquer an island, tomorrow the world. Next week the world after that, then the world after that....



MEGA-LO-MANIA
Image Works

PRICE
£30.99

OUT
NOW

GRAPHICS
90%

SOUND
91%

DURABILITY
93%

PLAYABILITY
93%

OVERALL
92%

"GOOD EVENING, ladies and gentlemen and welcome to the 41st annual Domination Of The World tournament. I'm Bob Johnson and this is John Bobson and we'll be your hosts as you join this star-studded audience of creatures from across the galaxy."

"That's right Bob. We've all gathered to witness the Mega-lo-Mania final in which our four contestants, Scarlet, Oberon, Caesar and Madcap, will battle it out for total control over the hundreds of planets that will be generated from the fabled glass orb."

"Remember John, each contestant has to evolve their populace over 10 eras, ensuring that they are well equipped to deal with their opponents' armies. We can expect to see plenty of lying, cheating and bargaining tonight, eh John?"

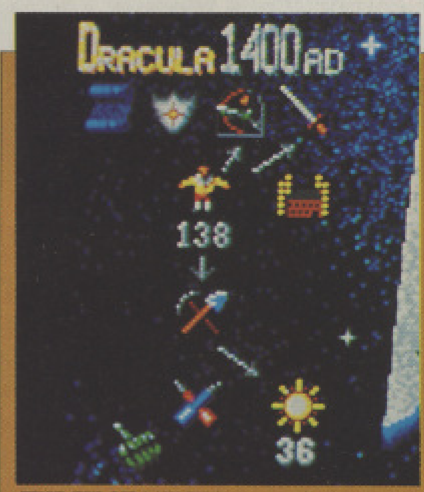
"That's right Bob. But now, before the game begins, let's run over the rules, just in case anyone watching has been asleep for the past millennia or so. Ha ha ha."

"Er... right John."

MEGA-LO-



EACH WORLD (or Epoch as they're known) is made up of three separate islands. You begin each with 100 men (plus any you brought over from the previous Epoch) that can be split up over the three islands as you see fit.



THE FIRST MENU is generally used to access the others. From here you can also see how many men (and women) you have to play around with and how many are allocated to the individual departments.

YOUR FIRST CONCERN is to build weapons. Initially you're limited to simple things like rocks and spears, but as time goes on and your populace evolves into a more advanced race, the weapons improve. Eventually you'll be building jet fighters and nuclear missiles



YOU CAN'T BUILD WEAPONS without materials. Each sector of the island has its own supply of minerals, including such exotic items as Bethlium (represented by a shining star) and Planeterium (represented by a planet). To obtain minerals, you have to mine them – thankfully, at later stages of evolution you can build mining plants to speed things up.

FOR THE MORE COMPLEX weapons and defences, factories need to be built to cope with the large amount of construction involved. You give the factory your order (including how many of each item you require), staff it with a suitable number of people and let them start their production run.

YOUR ARMIES ARE THE FINAL RECIPIENTS of your designs. Each company can have up to 250 men and can be armed with any combination of weapons (providing you have them in stock). Each weapon is linked to a specific era, so even though you may be in a Victorian age, if you equip your army with rocks it will be made up of cavemen.

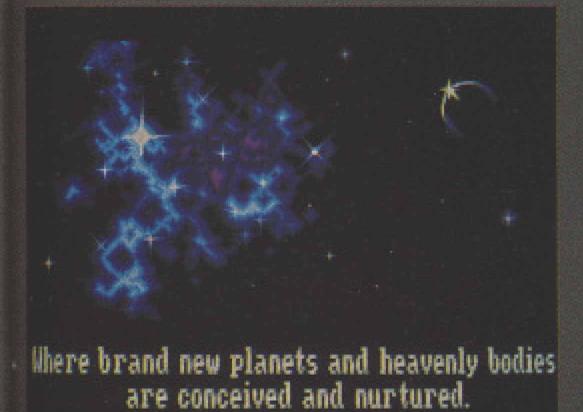
YOURS ISN'T THE ONLY ARMY in the land. Your enemy can attack you at will in an attempt to destroy your tower and knock you out of the game. Building shields is one way of keeping your strength up, the other is to use defenders atop the buildings, armed with boiling oil, longbows and so on.

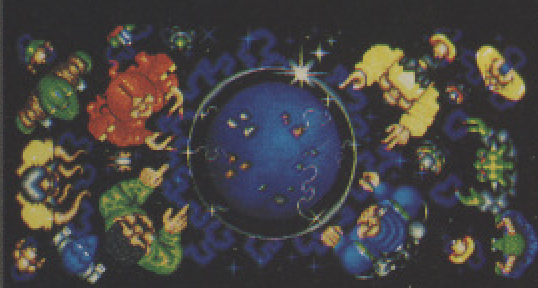














-MANIA

THE WORD

TO THE CASUAL OBSERVER, *Mega-lo-Mania* might seem like just a simplified version of *Powermonger*, and to some extent that's what it is. But it's also a lot more relaxed, colourful and fun than EA's classic strategy game, full of the kind of humour that characterises Sensible Software – funny voices, comical graphics and silly names (there are islands called Formica, Hernia and Gazza, for Pete's sake!). It has its serious side too and for once, the term 'artificial intelligence' is worthy when describing the enemy forces. Each has a unique character with different aspects that only become evident after a lengthy session. For example, the blue player is described as cunning and ruthless: whenever I decided to install some defensive weapons he would make a sneaky raid, killing whatever he could, then withdrawing as soon as I brought my troops out in force. This acted as a diversion while he was building up his troops on the opposite side of the island for a killing blow. Mega-lo-Mania is easy to pick up (the optional menu descriptions make learning your way around extremely easy) and has enough challenge to last some time. The evolution aspect is very clever, ensuring that you won't get to see modern weapons and civilisations until much later into the game, giving plenty of incentive to keep going – a veritable Charles Darwin simulator.

Uncomplicated strategy with just the right amount of humour

Paul Presley



HERE IS THE RESULT of your hours of sweat and toil. This particular area contains a tower, a mineshaft, a factory and your army of 179 shepherds.



THERE ARE 10 evolutionary stages to pass through, starting right at the bottom with Neanderthals in stone huts. You can rise a maximum of four levels per Epoch, eventually ending up...

... IN THE YEAR 2001, where every home has its own SDI laser and nobody leaves home without a nuke in their back pocket.





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When a game contains two sides running around a pitch, trying to put a ball in the opponent's goal, what else could it need? More balls, of course...



SLIDERS

SLIDERS
Microids

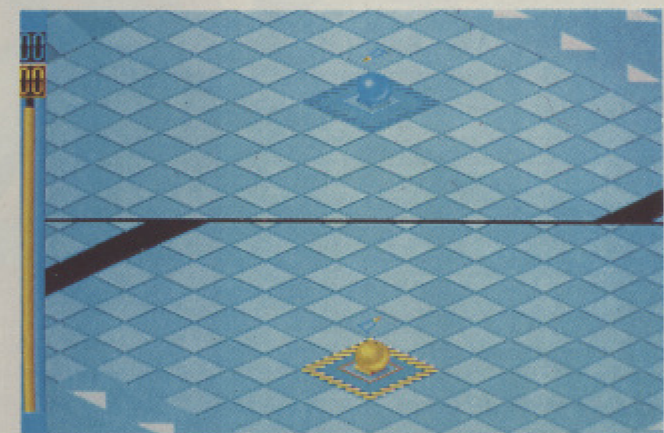
PRICE
£25.99

OUT
LATE AUGUST

GRAPHICS	85%
SOUND	84%
DURABILITY	81%
PLAYABILITY	88%
OVERALL	86%

ACCORDING TO THE Bitmap Brothers, the most popular worldwide sport in the 21st century will be something called *Speedball*. In France, however, they are preparing for something completely different. You see, the French have this thing about balls. Putting two teams of nine on a pitch and giving them a metal ball to throw around is okay, but turn the players into balls with magnetic attraction and you get the French national pastime of the near future.

Sliders is essentially a goal-based sport, with two players trying to shoot a small metallic puck across the opponent's goal area. Obstacles include trampolines, large hills, icy floors, speed-up arrows and, of course, your opponent with his magnetic pulling power.

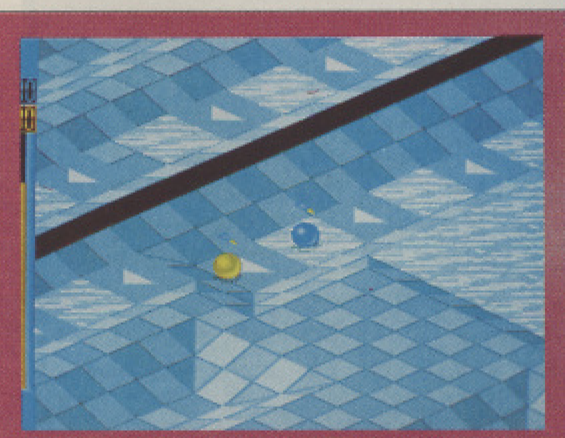


THE GOAL AREAS mark the start and the end of your match. There are various ways to score, from simple shooting, to bouncing across the goal mouth with the puck, to magnetically pulling it towards you from the other side.

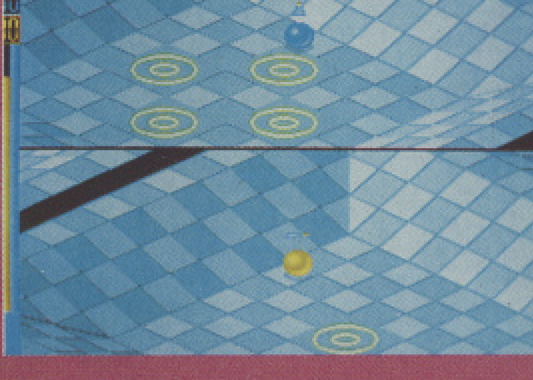
FOR TWO-PLAYER MATCHES the screen splits into two and any of the cameras can be selected to follow either a player or the puck. The little arrows on top of the balls indicate where the puck is.



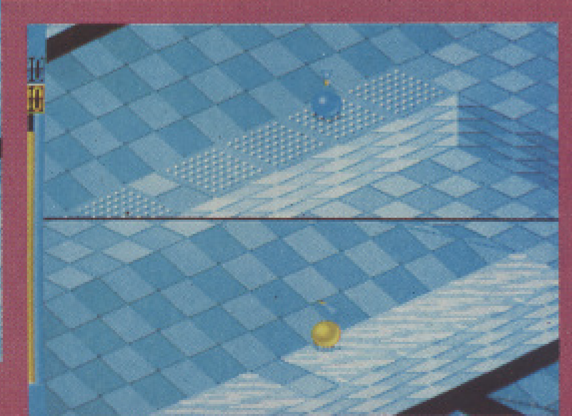
SLIDERS PLAYS IN A MANNER very similar to that 8-bit classic *Masterblazer*, although the viewpoint is more like *Marble Madness*. Amongst the options that can be altered are gravity, speed, friction and power, all of which have a tremendous impact on how each game is played.



TO HELP OR HINDER YOUR PROGRESS, there are various obstacles contained on each of the 12 pitches. Ice creates slippery surfaces, affecting your control (surprise, surprise), while the speed-up arrows do exactly wht you'd expect of them.

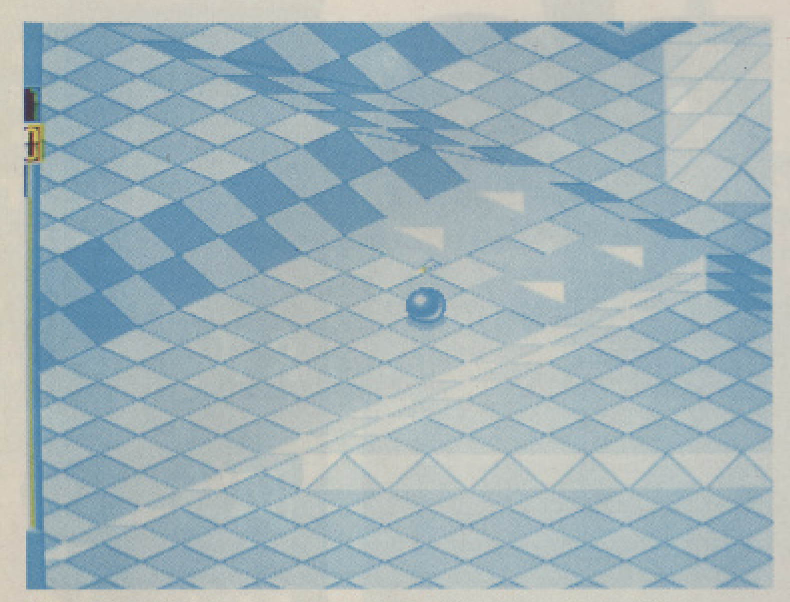


THE TRAMPOLINES allow for plenty of bouncy, aerial action and can make shots travel over vast distances. Unfortunately, the ball is affected by trampolines as well, so expect lots of manic bouncing as you and your opponent try to outmanoeuvre each other.

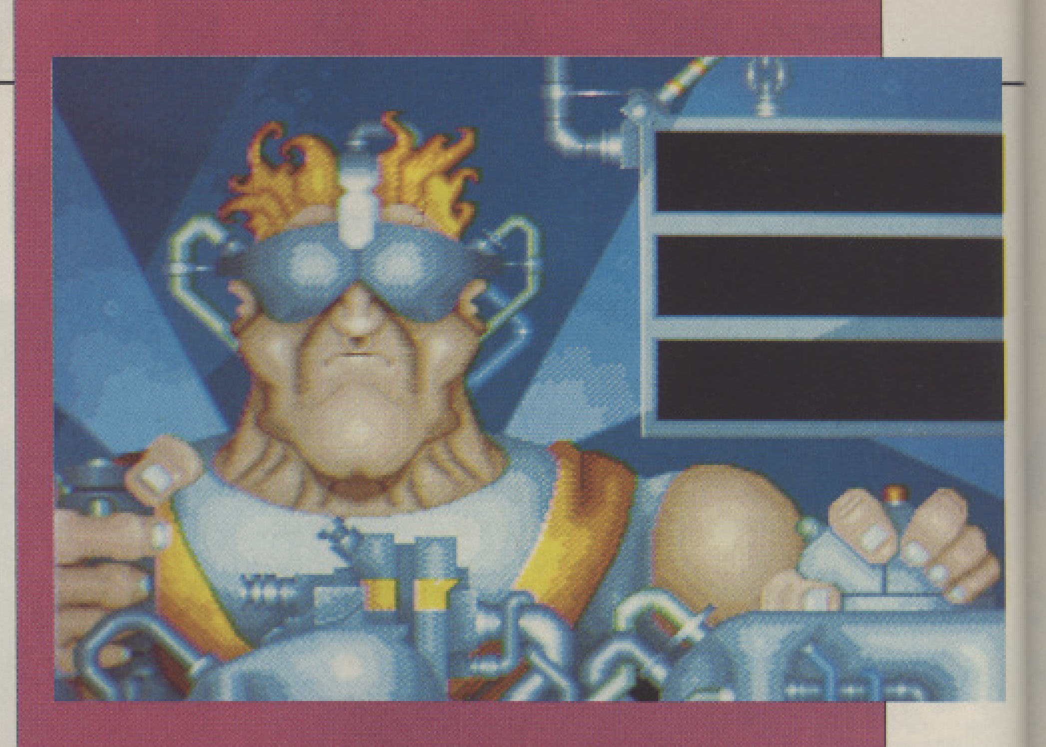


THE STIPPLE SURFACE acts like flypaper. Should a ball or puck land on it, it'll stop dead. Movement becomes very slow and the usual result is lots of barging and crashing into each other.

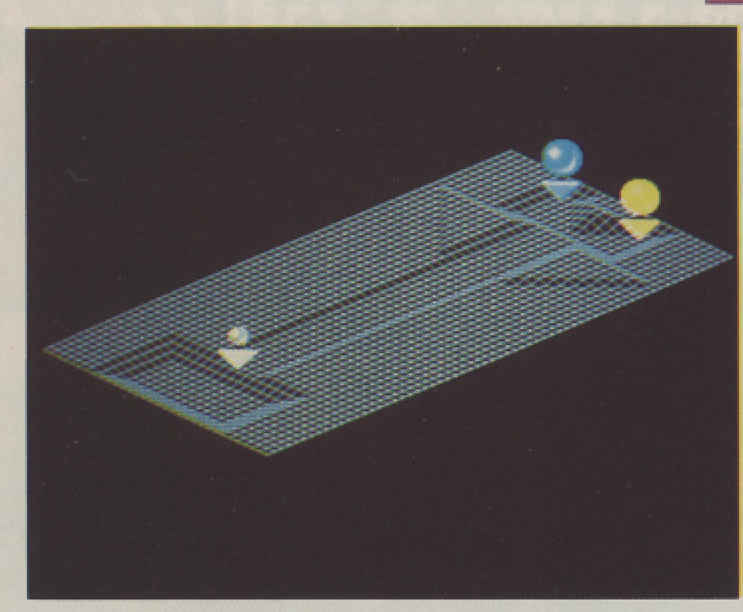




ON SOME PITCHES the goal areas for both teams are situated close to each other. This cuts down on the number of shoot-and-pray shots employed by each player.



TO HELP CAPTURE the futuristic nature of the sport, Palace's very own Jo Walker has created this TV-style presenter, who informs you of the forthcoming game and the final score.



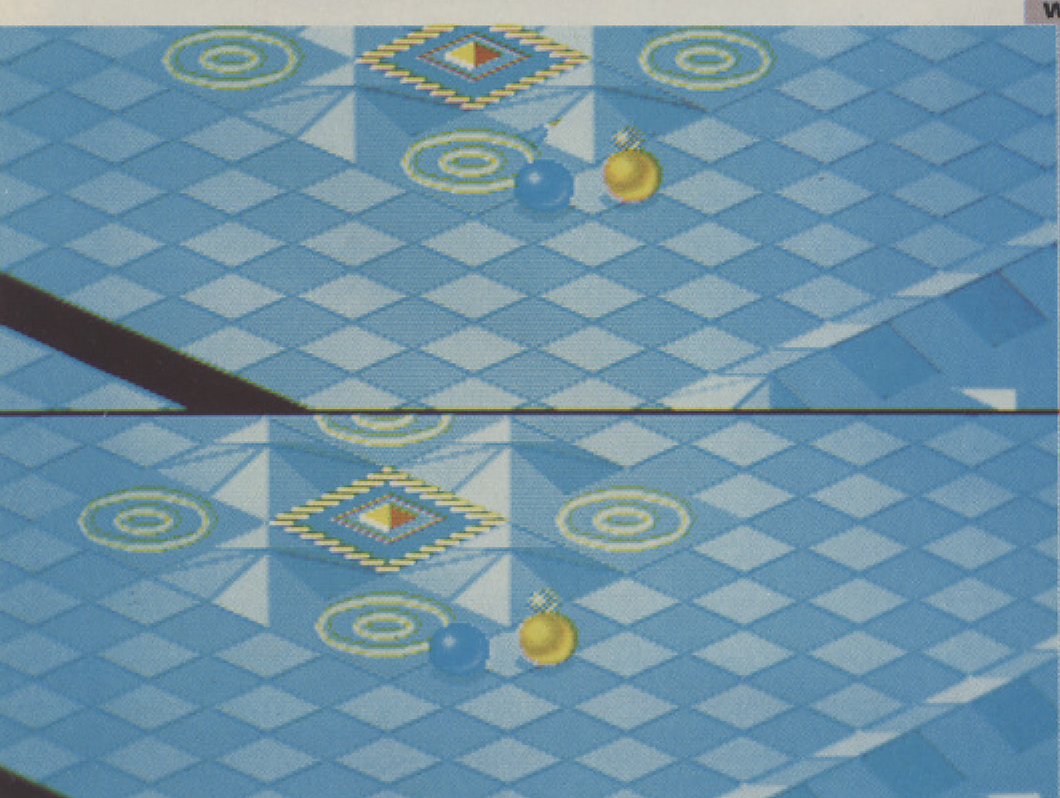
BEFORE EACH GAME you get two chances to see exactly how the pitch is laid out. One is in the form of a small map, the second is a more detailed fly-by. This enables you to plan your moves before the match gets started.

THE WORD

THE FIRST THING that grabs you about *Sliders* is how empty it all looks. With only one team member on each side, many of the tactical elements usually associated with ball sports (even futuristic ones) are lost. The second thing to hit you is the speed. Initially it looks completely uncontrollable as your balls bounce around the screen at ridiculous speeds – and that's pretty much how it stays at a one-player level. Put two players on the field and the game comes into its own. Knowing that the wild, uncontrolled bouncing coming from the other player is a result of human hands is a satisfying feeling – and good fun too. In fact, if you pick a good pitch and get the settings just right, you're in for a wild old time of bouncing, crashing, scoring and attracting. The magnetic attraction is a great idea and helps to make up for the lost strategic element mentioned earlier (trying to deflect a ball just as it's about to cross your goal is a real nerve-racking event). In truth, the downfalls are more to do with what could have been included as opposed to what doesn't work well. Team mates, bonuses, weapons, even a crowd would have helped put it on a par with *Speedball 2*. As it stands, Sliders is a good second.

Immense two-player fun, let down on the solo side

Paul Presley



THE OVERALL AIM, of course, is to score more goals than your opponent before the time limit runs out. You'll know you've scored – Marilyn Monroe tells you so in all her digitised glory (that's the French for you).

K.G. Leisure....

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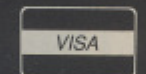
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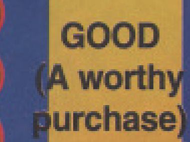
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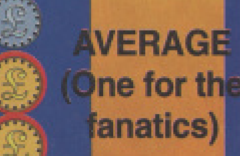
CHEAP AND CHEERFUL

Brian Nesbitt saves a fortune by sifting through the latest line-up of releases for under a tenner… but hey, remember that it's not a bargain unless you really need it!

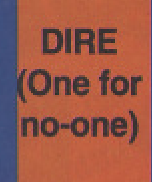

RATING


EXCELLENT (Go for it!)


GOOD (A worthy purchase)


AVERAGE (One for the fanatics)


POOR (One for the designer's mother)


DIRE (One for no-one)

STUNT CAR RACER

Kixx
£7.99

WHEN GEOFF CRAMMOND'S *Stunt Car Racer* first appeared (check out the review in Issue 11) it caused quite a stir – not only through its enormous playability, but also because of its unique visual style which cleverly combined polygons and conventional graphics.

The action takes place over eight tracks and four divisions: as you progress ever upwards, the corners get tighter and the opposition drivers cut you up without mercy. The fact that some of the tracks are nigh on impossible also means that there's plenty of depth – and also that near-unlimited practice is called for (especially on the 'ski jump' monstrosity).

The vrooming sound effects and groaning engine noise make the whole thing so much more enjoyable, adding to the feeling of actually 'being there' (a feeling which pervades throughout). Stunt Car Racer still looks as good as ever and there's still no hint of a racing game about that can touch it (and there probably won't be until MicroProse releases Crammond's next effort, a Formula 1 racer). If it's not in your collection, then don't miss this opportunity to catch up with the pack.

STAR BUY



TENNIS CUP

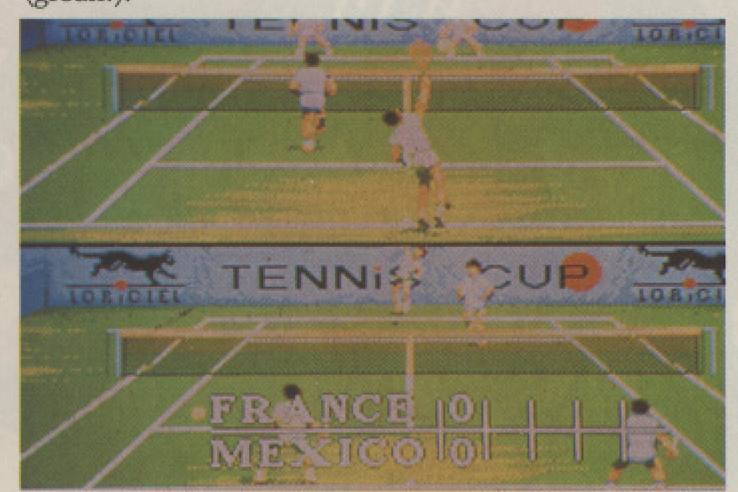
Action Sixteen
£7.99

ALTHOUGH THIS SOMEHOW managed to slip through our review net on its initial release, it's still – more then a year later – one of the most impressive attempts at recreating the noble game of lawn tennis on computer.

Using a unique split-screen view (which may not be to everyone's taste, but it certainly is to mine) all variations of the game are catered for: singles, doubles and even tournaments are there for the playing, all complete with excellent speech and sound effects.

One minor problem is that the 'scrolling' (what there is of it) is a little jerky, but that said, the player animations and background graphics are complex and pretty enough for you to ignore this small fault.

Ultimately, it's all about gameplay – and once you've got to grips with the unusual viewpoint, *Tennis Cup* offers more than enough. At this price, it should be a smash (groan!).



SHINOBI

16-Blitz
£7.99

SHINOBI IS PROBABLY ELIGIBLE for the Character Who Has Appeared In The Most Computer Games award by now, having showed us his chops in the original *Shinobi*, *Super Shinobi*, *Shadow Dancer*, *Cyber Shinobi*, *GG Shinobi* and even *Alex Kidd In Shinobi World*!

Despite this huge variety though, all our hero can really do is move from left to right across a scrolling backdrop, putting paid to numerous other martial artists with either the strength of his body or his inexhaustible supply of shurikens (he also has some Ninja Magic up his sleeve for when the going gets really tough).

Here, that state of affairs is broken up by the massive end-of-level Bosses which block our hooded hero's exit. Hard as they are, each one has a weak spot that – if hit often enough – soon



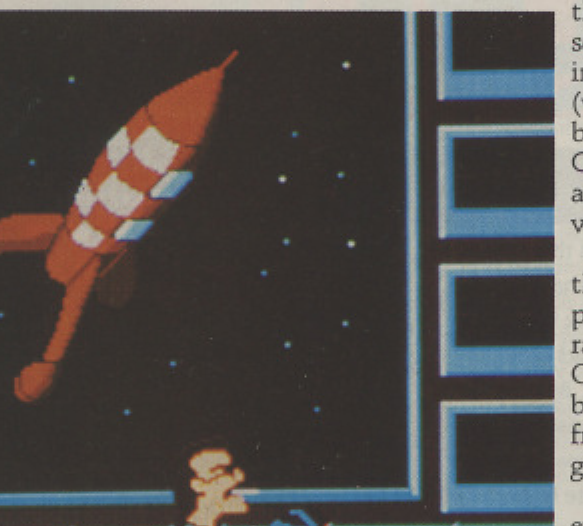
THE ONE XXXXXX

TIN TIN ON THE MOON

Action Sixteen
£7.99

THE LEGENDARY TALE of Tin-Tin and Snowy's race to the moon has been around in computer form since late '89 and was first reviewed in *The One* way back in Issue 14.

Despite its age, the first thing that strikes you is the beauty of the presentation: there's a great introductory sequence of the lift off, including sampled speech (which, sadly, lacks the booming "Herg-e's Adven-tures Of Tin-Tin") and some nice animation – not bad for such a wrinkly re-release.



All of the characters are in there. Snowy, the clever little pooch, yaps at the fires that are randomly ignited and the Captain suffers a fair share of bullying and bondage from the on-board bad guy.

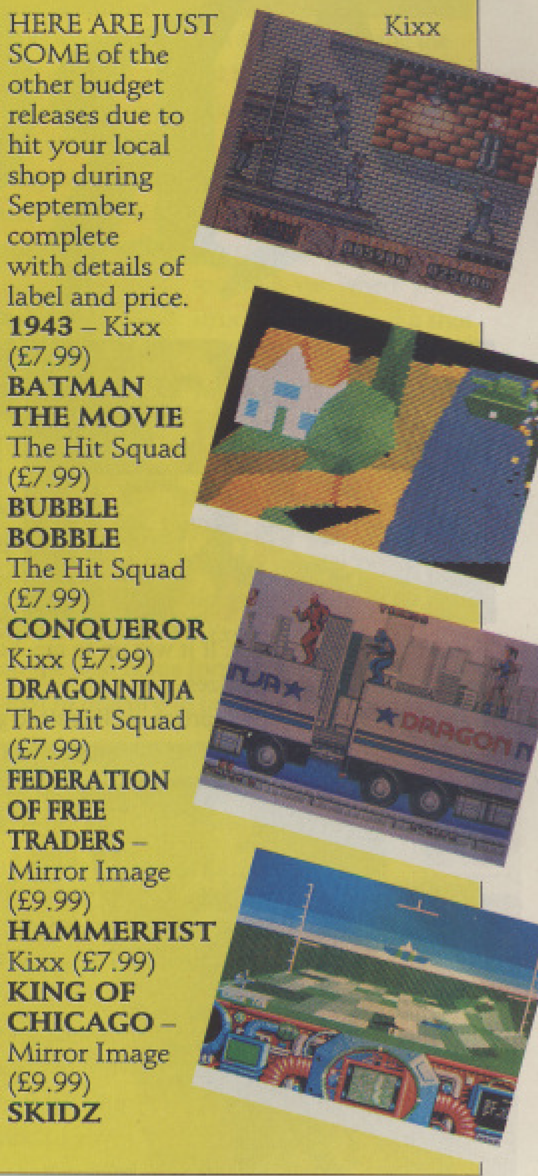
The gameplay isn't exactly a hive of variety though – you start off by flying the ship, trying not to collide with any of the meteorites and collecting extra fuel, then it's off into the interior where you have to keep everything from blowing up and rescue the rest of the crew. After that, it's more meteorite dodging, then back onto the ship etc, with things becoming more difficult each time around.

And that's about it… what *Tin Tin On The Moon* has in presentation it lacks in playability. Definitely only for the die-hards.

AND THE REST...

HERE ARE JUST SOME of the other budget releases due to hit your local shop during September, complete with details of label and price.





1943 – Kixx (£7.99)
BATMAN THE MOVIE The Hit Squad (£7.99)
BUBBLE BOBBLE The Hit Squad (£7.99)
CONQUEROR Kixx (£7.99)
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SKIDZ Kixx

seals their fate.

Shinobi is instantly playable, but there's probably not enough variety built-in to provide any long-term interest. The graphics are nice (very close to the coin-op's, in fact), the sound effects are functional and the action is constant – but anyone looking for a little novelty need not apply.



STACK UP

Zeppelin
£7.99

IF I WERE TO COUNT the amount of puzzle games released over the last year, I'd run out of fingers and toes. But now here comes yet another brain taxer to take its place with the rest.

Stack Up seems to be based loosely on the Sega game *Columns*, with a little classic *Tetris*-style action thrown in for good measure. The gameplay is simple enough: three symbols are dropped from the top of the screen, you place them at the bottom, trying to match them up with other corresponding symbols. Once you've managed to get three of a kind next to each other in a straight or diagonal line, these disappear, letting gravity do its thing.

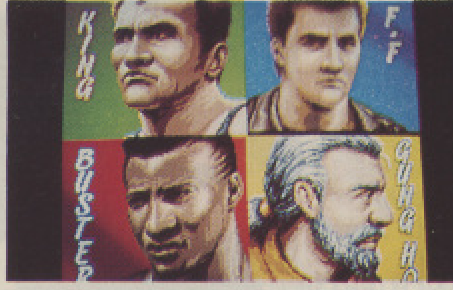
The aim of Level 1 is to complete 10 lines – once that's done, things gradually get harder.



Visually, Stack Up is quite nice and colourful, but the symbols are sometime's hard to distinguish (mostly because they rotate as they fall). Ultimately though, this is only worth a look if you're a real puzzle fanatic - otherwise, don't bother.



ARCADES



DD CREW – Sega VENDETTA – Konami

HERE ARE TWO quite excellent combat games, released at the same time – which means one will probably fade into insignificance at the expense of the other. If it was up to me, Konami's *Vendetta* would be the one to take the prizes.

DD Crew does have big sprites, well-crafted graphics and all the quality you'd expect of a Sega title. Up to four players can take on-screen roles, as Buster, King, F.F. and Gung Ho, fighting a gang of international terrorists who, it seems, keep planting bombs in unsocial places. You have to duff them up, armed only with a joystick and two fire buttons. This is fine... but it's all a bit sterile.

What Konami's game designers have done is to add a lot more atmosphere to their effort. Okay, the sprites are smaller, but the graphics are moody, much more imaginatively drawn – and the animations are smooth and inventive.

Blood, Hawk (who as it happens, looks strangely like Hulk Hogan), Boomer and Sledge comprise the Cobras, and are somewhat unhappy that Kute Kate (sister of Hawk) has been kidnapped by the Dead-End Gang. So, having exhausted all other methods of getting her back, they reluctantly decide that there is only one course of action open to them. They resort to violence – and here we're talking about spiked sticks, petrol bombs, guns plus all manner of punching, gouging and kicking.

Vendetta has both class and imagination. You want a cathartic experience? Take a handful of 10p's and play this game!



Sega's DD Crew (left) and Konami's Vendetta (above and below).



TIME TRAVELLER - Sega

WE TOLD YOU ABOUT IT a couple of months ago and now here it is – *Time Traveller*, which Sega claims is the world's first Holographic Video Game. Holographic? Well, sort of – in that the screen display isn't actually on a screen at all, but projected into thin air, using some quite clever optical technology.

So what's so clever about projecting an image into mid-air? Well, if you film something up against a black background then project it into mid-air, with something black behind it, you get the effect of a real 3-D image. So when you play Time Traveller it looks as if you are in control of a real four-inch high person. Whether this constitutes a true holographic image is one for the lawyers to argue over, but the overall effect can certainly be described as novel.

The game is similar in structure to such old classics as *Dragon's Lair*: you play short animation sequences via laser disc (you have all the usual choices of jumping or ducking, moving left or right and firing your gun), with response necessary at certain 'decision points', such as when a baddie appears with a gun.

The difference is, Time Traveller does it better than ever before. All the action has been filmed using real actors, dubbed with hoopy sound and lavished with a considerable amount of expensive post-production special effects. Added to all that is the fact that, although it can take 20 scenes to finish the game, there are about 60 on the laser disc – so you're not subjected to the same boring sequences of scenes that have been a feature of previous laser disc games.

The storyline has you, Marshal Gram, fighting an evil scientist (Vulcor), saving a princess (the lovely Kyi-La) and blowing away hordes of minions (Space Knights, Ninjas, Knights, Cavemen, to name but a few) in your quest throughout time to prevent the destruction of the Universe.

Time Traveller plays well and is an exceptionally well polished piece of software. Although the gameplay isn't to my personal taste, a great many people will marvel at the 'hologram' effect, and have a great time getting the girl. This has got to be worth a go for the novelty effect alone.







COSMIC GANGS - Namco

WE ALL KNOW that the Japs are totally barmy, don't we? Well, from the people that confirmed this with *Sweet Licks* (where you hit moles over the head with a hammer) comes *Cosmic Gangs*, where you shoot cutesie aliens with a light gun. Although it lacks the sheer physical pleasure of maiming small mammals, it's another splendid silly affair which is a must for the end of any lengthy video session.

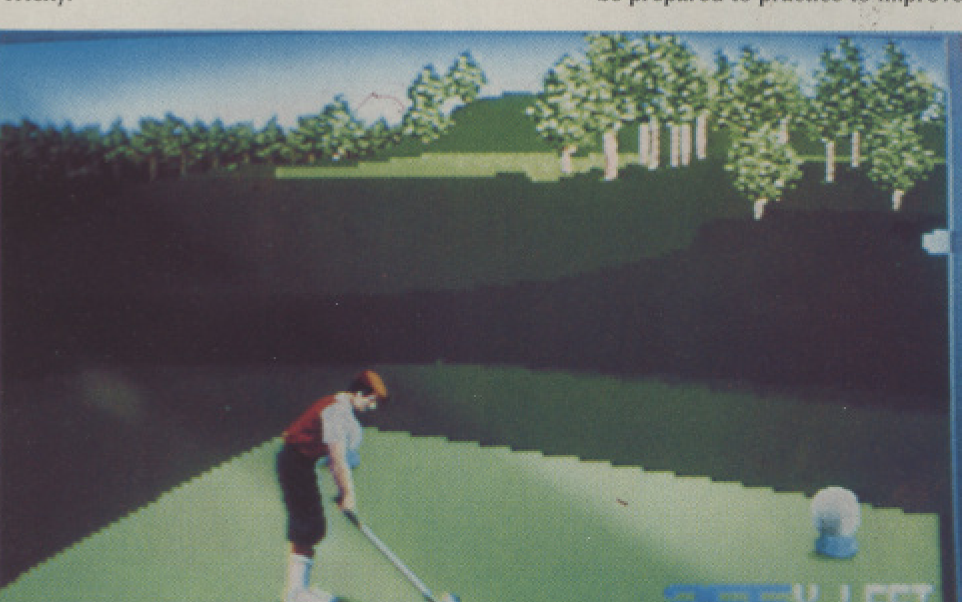
DYNAMIC CC – Sega

NO, I HAVEN'T GOT A CLUE what the title means either, but I *can* tell you that *Dynamic CC* is yet another competent golf game from the development rooms of Sega. Sega, of course, has a good track record with golf, having put out *Super Masters* well over a year ago, only recently superseded by Konami's *Golfing Greats*.

Now we have the follow-up – and, sadly, although it is much more detailed that its baby brother, it does lack instant playability. Still, it does have some good ideas, such as the control method. The problem with golf sims is, how on earth do you simulate the hitting of the ball, such that a skilled player can put backspin, slice and fade into a shot? Tricky.

On this occasion it has been solved by having the picture of a golf ball scanned by a horizontal bar going up and down. Across this bar oscillates a red spot. When you make a shot (the strength of which is determined by a spring loaded bar which you pull back and let go to swing), the bar and the spot stop – and the position of the spot tells you where you struck the ball. So if a shot needs a bit of backspin, you make sure that the spot was below the centre. To slice, the spot must be on the right. For a smacker straight down the fairway, plumb centre will do the biz.

Expect this system to appear on the next home format golf games – but be prepared to practice to improve your handicap!





ARCADES WE LOVE
Number 2 in an occasional series

FUNLAND – Trocadero, London

JUST OFF PICCADILLY CIRCUS, the posh tourist shopping trap, the Trocadero, houses probably the best arcade in the UK – Funland. Open for only a year or so, it took a big risk by banning fruit machines from the premises, which means that people of any age can go in (most other London arcades have a strict age limit).

Packed with all that is best and newest – including eight-player *Final Lap II*, the *R360*, *Virtuality* and *Time Traveller* – and with an atmosphere of flashing lights and pumping music, it's a must for anyone into vids. On top of that, there are kiddie rides and dodgems for those who need a rest from, or have an aversion to, maiming aliens. Go, go, go – but take a lot of dosh, because the best doesn't come cheap!






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THE One DEMOS

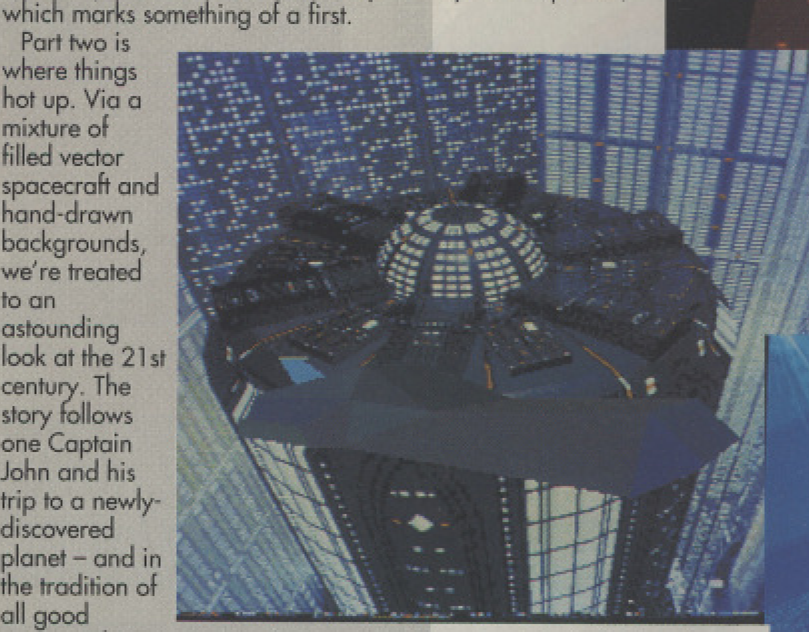
Welcome to the completely re-designed, completely re-vamped, completely re-named Demos section. You've never had it so good...

SHOWCASE

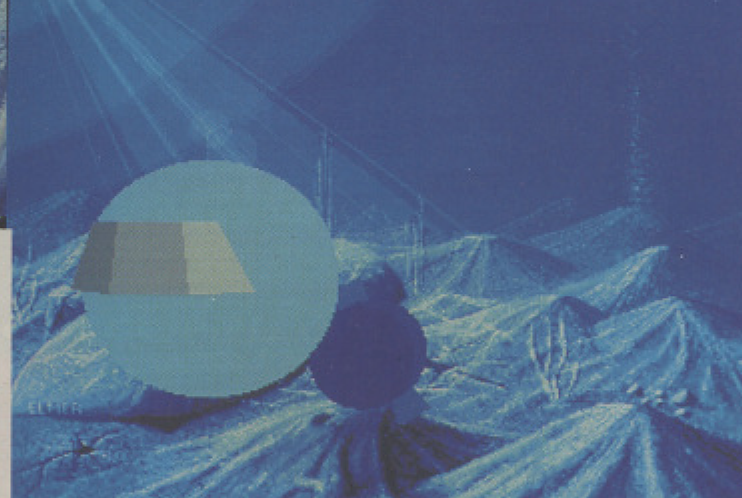
PICK OF THE MONTH – VIRTUAL WORLD

JUST WHEN YOU THOUGHT that vectors couldn't get any better, along comes another programming group to prove you wrong. In what is heralded as both a sequel to the *Trip To Mars* demo (see Issue 33) and a tribute to the legendary Tobias Richter, *Virtual World* is one of the most imaginative (not to mention visually stunning) demos to date.

The collection is split into two parts, with the first consisting of a collection of various vector shapes rotating in all directions. Most of the shapes (helicopters, planes, spaceships and so on) are made up entirely of 3D spheres, which marks something of a first.



Part two is where things hot up. Via a mixture of filled vector spacecraft and hand-drawn backgrounds, we're treated to an astounding look at the 21st century. The story follows one Captain John and his trip to a newly-discovered planet – and in the tradition of all good stories, it leaves you wanting more – rather abruptly, in fact, as it only seems half finished (the only flaw to an otherwise perfect disk).



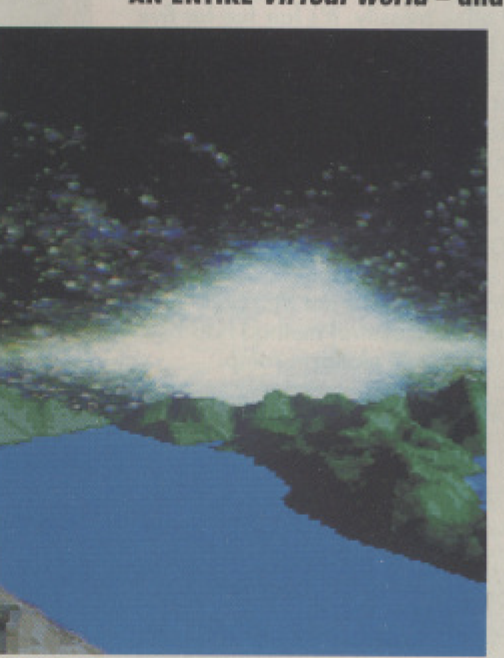
AN ENTIRE *Virtual World* – and not a helmet in sight!

GRAPHICS

3D IS THE NAME of the game this month, with everything from vector graphics to fractal landscapes making an appearance.

Two disks feature fractal landscapes, one a sort of promotional disk for a forthcoming landscape generator, the other a collection of slides accompanied by a very nice Jean Michel Jarre *Oxygene* sample (wouldn't it be nice if a game actually used this sort of graphics? Imagine *Populous* or *Hunter* with hills like that).

The cult TV show, *Red Dwarf* is still making an appearance through the miracles of digitisation. Another slideshow packed with Lister and Co. is doing the rounds, although the quality isn't nearly as good as previous offerings.

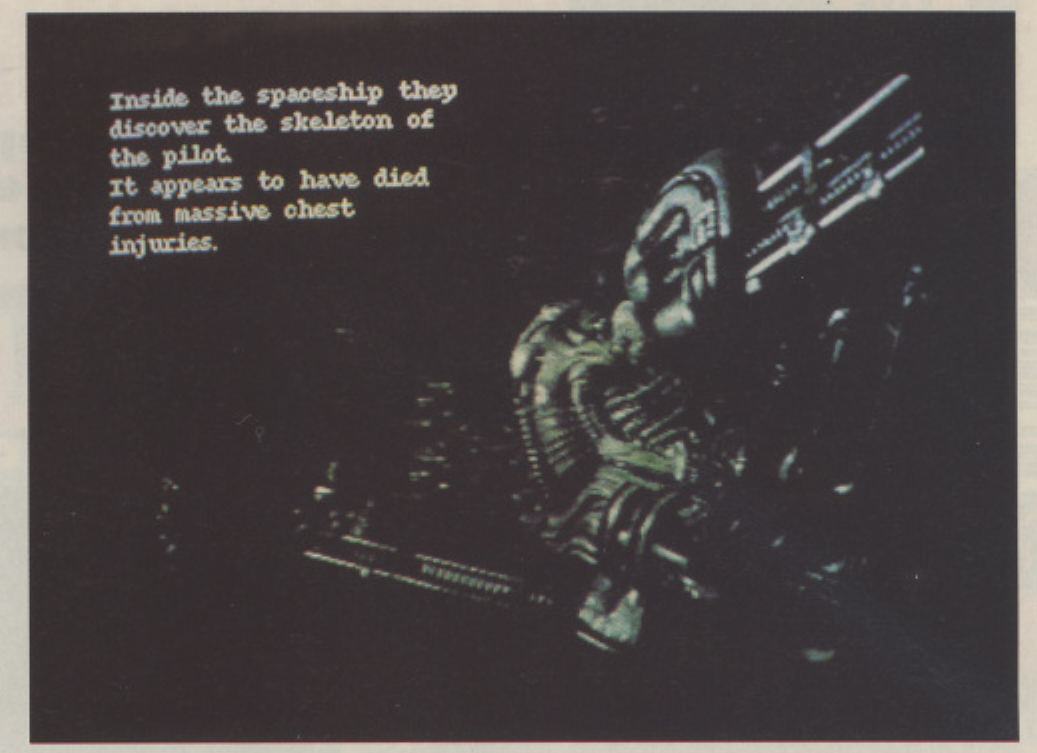




A LOOK AT THE PROMISED LANDS (left and far left) with *Fractal Landscapes* while (above) Lister and Cat explore new lands of their own.



THE One DEMOS



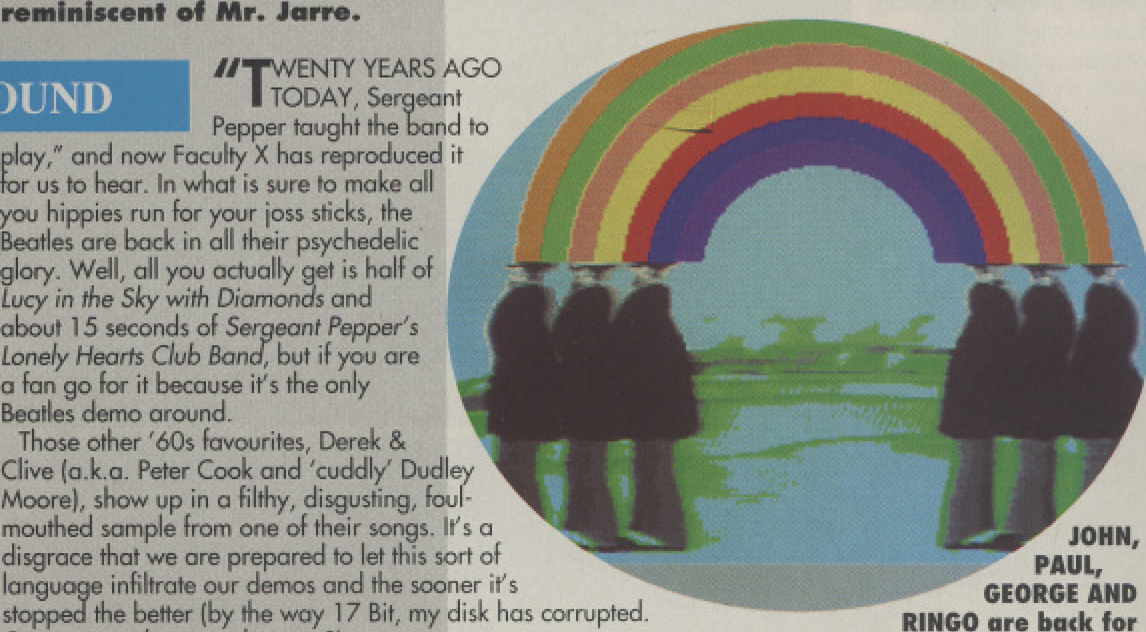
More digitisation comes in the form of *The Invisible World*, a scientist's delight, packed full of magnified insects, bullet trajectories and a nice little game called *Fluid*.
One of the best film-based demos of this month is *Alien*. Taken (would you believe?) from the Ridley Scott science-fiction masterpiece of the same name, it retells almost all of the story using stills and text on top of a suitably moody soundtrack, once again reminiscent of Mr. Jarre.

SOUND

"TWENTY YEARS AGO TODAY, Sergeant Pepper taught the band to play," and now Faculty X has reproduced it for us to hear. In what is sure to make all you hippies run for your joss sticks, the Beatles are back in all their psychedelic glory. Well, all you actually get is half of *Lucy in the Sky with Diamonds* and about 15 seconds of *Sergeant Pepper's Lonely Hearts Club Band*, but if you are a fan go for it because it's the only Beatles demo around.

Those other '60s favourites, Derek & Clive (a.k.a. Peter Cook and 'cuddly' Dudley Moore), show up in a filthy, disgusting, foul-mouthed sample from one of their songs. It's a disgrace that we are prepared to let this sort of language infiltrate our demos and the sooner it's stopped the better (by the way 17 Bit, my disk has corrupted. Can you send me another one?).

Other musical treats come in the shape of the Zero Defects *Propaganda*, the Taipan *Rap Is Crap* disk (despite the *Flash Gordon* loading music being better than most of the actual tunes) and a collection of good quality piano samples containing seven classics. Most of us will know them as 'that one from *All Creatures Great And Small*' and 'that one from *Pot Black*' but classics they are.





JOHN, PAUL, GEORGE AND RINGO are back for a once in a lifetime performance.

GAMES

A disappointing month for games, the best being on one of the graphic demos (see above). What we do have is *Scum Haters*, *The Adventures Of Norris* and *Lamer Exterminator*.

Worst first, Lamer Exterminator is a poor *Operation Wolf* variant, involving the destruction of Lamers from a myriad of windows. When a head pops up, you pop it off... messily. It's fair fun for five or 10 minutes, but not one for the long term gamer.

Scum Haters is a *SEUCK*-created vertically scrolling shoot 'em up set in the (oddly-wide) back streets of East London. From behind the wheel of your Scum-Mobile you simply have to kill everything that moves (and some that don't). It's nice enough and mindless violence freaks will no doubt get a kick out of it but, once again, in the long-term it's no great earth-mover.

In comparison, The Adventures Of Norris is well presented, has colourful and original graphics, a superbly atmospheric soundtrack... and plays like a donkey. Well, it's not *that* bad – it does have a few things in its favour. If the control method had been nicer, Norris would have been an enjoyable platform romp.



NICE FACE, shame about the game. *The Adventures Of Norris* is another in the long line of average platform games, although for less than £1 it's not that bad.

WHERE TO GET 'EM

PICK OF THE MONTH The Virtual World demo is available from: almost everyone! If there is a PD company that doesn't have it, then it probably doesn't deserve to call itself a PD company. If you are having trouble, try one of the following:

17 Bit Software, PO Box 97, Wakefield, WF1 1XX

Riverdene PDL, 30a School Road, Tilehurst, Reading, Berkshire, RG3 5AN

Ultimate PD, 44 Ffestiniog Road, Gabalfa, Cardiff, Wales, CF4 2QS

Everything else mentioned this month is available from 17 Bit Software (amongst others, see the advertisements over these pages).

THE One

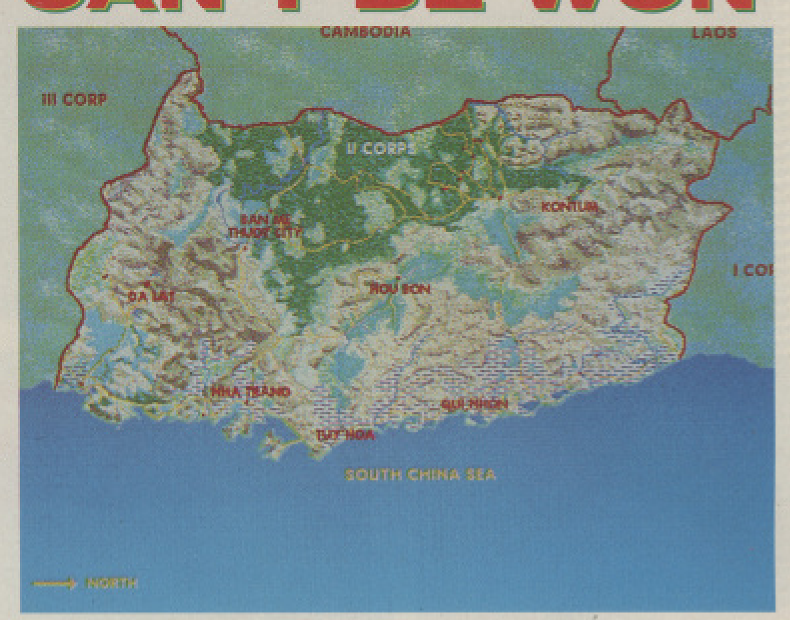
In his recent series, Matthew Stibbe gave us an introduction to great strategy games of the past – now Lee Paddon takes up the story and embarks on a quest for the ultimate strategy game. First under the microscope is Stibbe's own *'Nam*.

'NAM – THE WAR THAT CAN'T BE WON

THE BEST STRATEGY GAME ever invented is chess. It's easy to learn the basic moves and, with a plethora of choices in strategy and tactics, no two games are ever the same. At the same time, analysis of the enemy's intentions is vital. These elements are the essence of a classic strategy game – so why don't I just bin the computers and get the chess board out instead? For the simple reason that, like most people, I enjoy a new challenge.

The first game I've chosen to put through its paces is Domark's *'Nam*. The author is our very own Mr. Stibbe and as he was far too modest to mention it in his series, I thought I would rectify this omission.

The game is set in Vietnam in the late '60s and early '70s and attempts to simulate the military and political implications of US foreign policy during the war. The player controls the US and South Vietnamese forces and the aim is to prevent the North Vietnamese (NVA) from reunifying the country. If the US player goes in mob handed, the NVA might be defeated, but the political argument back home will be lost: commit too little and the South will be overrun.



'NAM – movement of troops is achieved via a series of maps.

From the sound of it, then, you would expect the game to be loaded with intriguing and far-reaching decisions, but unfortunately it doesn't work that way. It is possible to win the game simply by staying at home, cutting off all economic assistance to the South and stopping the bombing. According to the rule book, this should result in the NVA either capturing Saigon or converting the peasants to communism – but this doesn't happen and the people of the United States are duly grateful.



A LOT OF THE WORK in *'Nam* seems to have gone into the provision of graphical details, such as these unit insignia.

The military side of things is treated with a broad brush. Units are moved around the map and combat occurs when enemy units overlap. One neat touch is that as a unit takes casualties, its size – representing its zone of influence – shrinks. A unit's ability to fight is reduced the longer it is exposed to combat and recovers whilst at rest. On the down side there is no attempt to represent roads, which the US relied on to move their reserves around. Saigon is the only geographic objective which matters. The rest of the time, you are playing hide and seek with the NVA. Given the strategic slant of the game, this approach would have been acceptable if the political model had worked.

Vietnam is, of course, a difficult topic for a game; the beginner is likely to be put off by the idea of playing a game he can't actually win – all you can do is avoid losing. On top of that, it is long and repetitive. None of this would have been too bad if the game model had worked in practice. I can't understand how a game can be extensively playtested without anyone realising that if you just sit on your hands, you win!

TRAIL BLAZING 'PROSE

MICROPROSE HAS LONG BLAZED A TRAIL between strategy and simulation. Recently, these two paths have converged with games such as *Red Storm Rising*, *F-19 Stealth Fighter* and *M1 Tank Platoon*, all of which require large dollops of strategy and tactics.

Most people have probably realised by now that in Stealth Fighter, the big scores and 'gongs' are achieved by flying stealth missions rather than flying at the highest levels of difficulty. The game is at its best when avoiding the enemy is all important. In the shooting war, the game suffers when you land safely, having been hit by most of the Soviet arsenal of SAMs. In M1 Tank Platoon, some players have been a little puzzled by the references in the manual to 'real tankers' which should achieve career totals of 500,000 points or so – an average of 5,000 a mission. MicroProse now admits that there was a bit of a breakdown in communication between manual and software writers and 1,000 per mission is going some – this can only be achieved facing wall-to-wall T-80s. Next month, I'll look at MicroProse's *Railroad Tycoon* and further ahead to *Civilization* which will follow it. Meanwhile, if you have any comments on strategy games including hints, please write to me c/o *The One*.





TWO FROM 'PROSE: *F-19 Stealth Fighter* (above) and *M1 Tank Platoon* (left).

TIPS

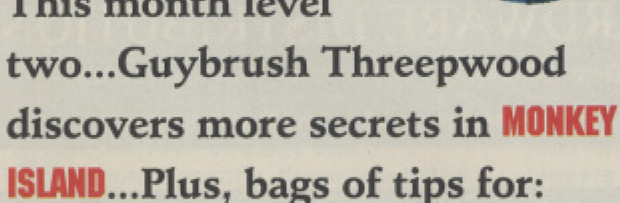
SEPTEMBER 1991

Whoops! It was too late to stop the Contacts pages from going to press when long-time Contact Jayne Thorpe called me, asking to pull out due to the pressures of her job. Luckily this page was still to be pasted-up by our designers so I'll take this chance to ask you not to call Jayne this month.

Back to the regular tips. This month:



INDIANA JONES gets the Classic Guide treatment as **TIERTEX** take you through the first two levels...the **BITMAP BROTHERS** are still going head-to-head with the **GODS**. This month level two...Guybrush Threepwood discovers more secrets in **MONKEY ISLAND**...Plus, bags of tips for:





LEMMINGS, **MEGATRAVELLER 1**: The Zhodani Conspiracy, **SUPERCARS 2** and many more.

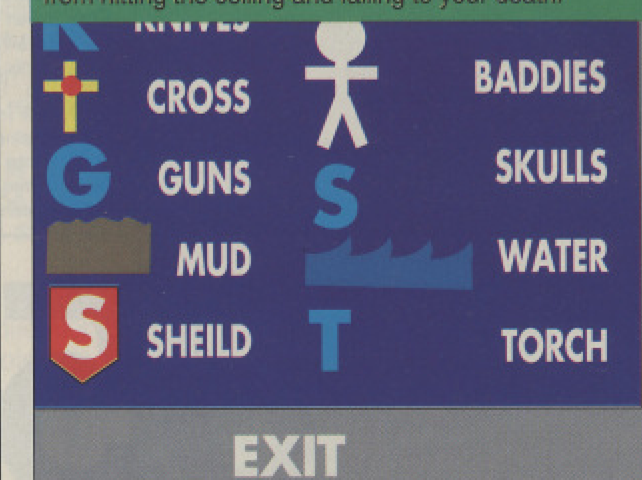
BRIAN NESBITT

The man with the hat is back, and this time he needs your help. Tiertex takes us through the arcade version of Indy's exploits.

INDIANA JONES AND THE MINES OF DANGER

There are only two things that are essential to remember in level one: collect all the torches and use every rope. Don't think that it'll be quicker to fall through gaps instead of climbing down them, as in the long run you'll need to keep your energy high.

The best way of jumping from one rope to another is to get as low as possible on your current rope before leaping diagonally. This prevents you from hitting the ceiling and falling to your death.





INDIANA JONES AND THE CHEAT MODE OF DOOM

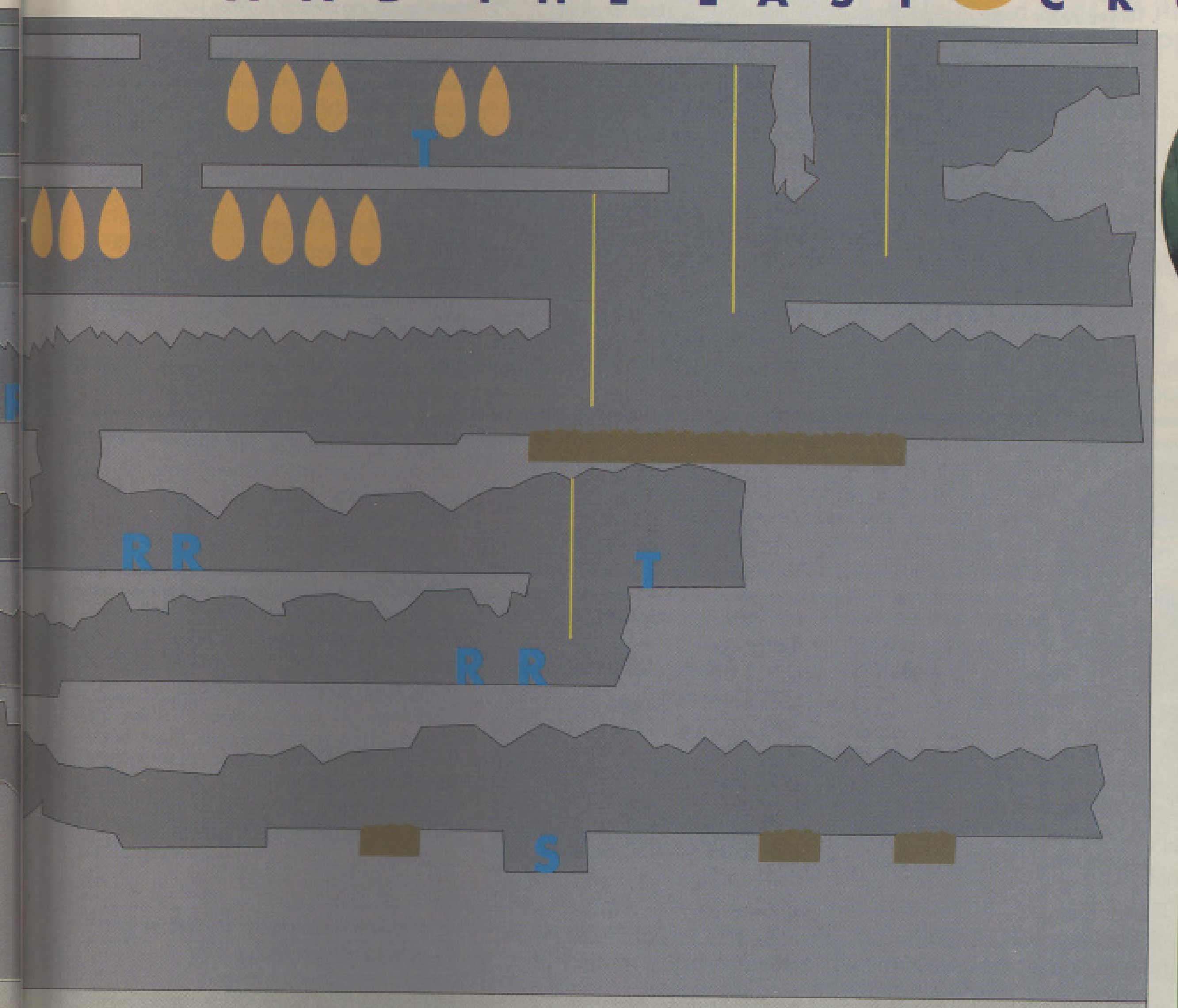
Even with the maps, the game is tough to complete so to help you along, try using this cheat mode:

On the title screen (the one with Indy and the whip) type JIEHOVA. The border should flash grey and the cheat mode will be activated. Now, during the game, press 2 to jump through the level and L to skip it entirely.

Remember, though, that in order to complete each level successfully you must acquire each of the artefacts (the Cross Of Coronado, the Crusader's Shield and the Grail Diary). If you skip past any of them, you won't be able to complete the game.



INDIANA JONES AND THE LAST CRUSADE

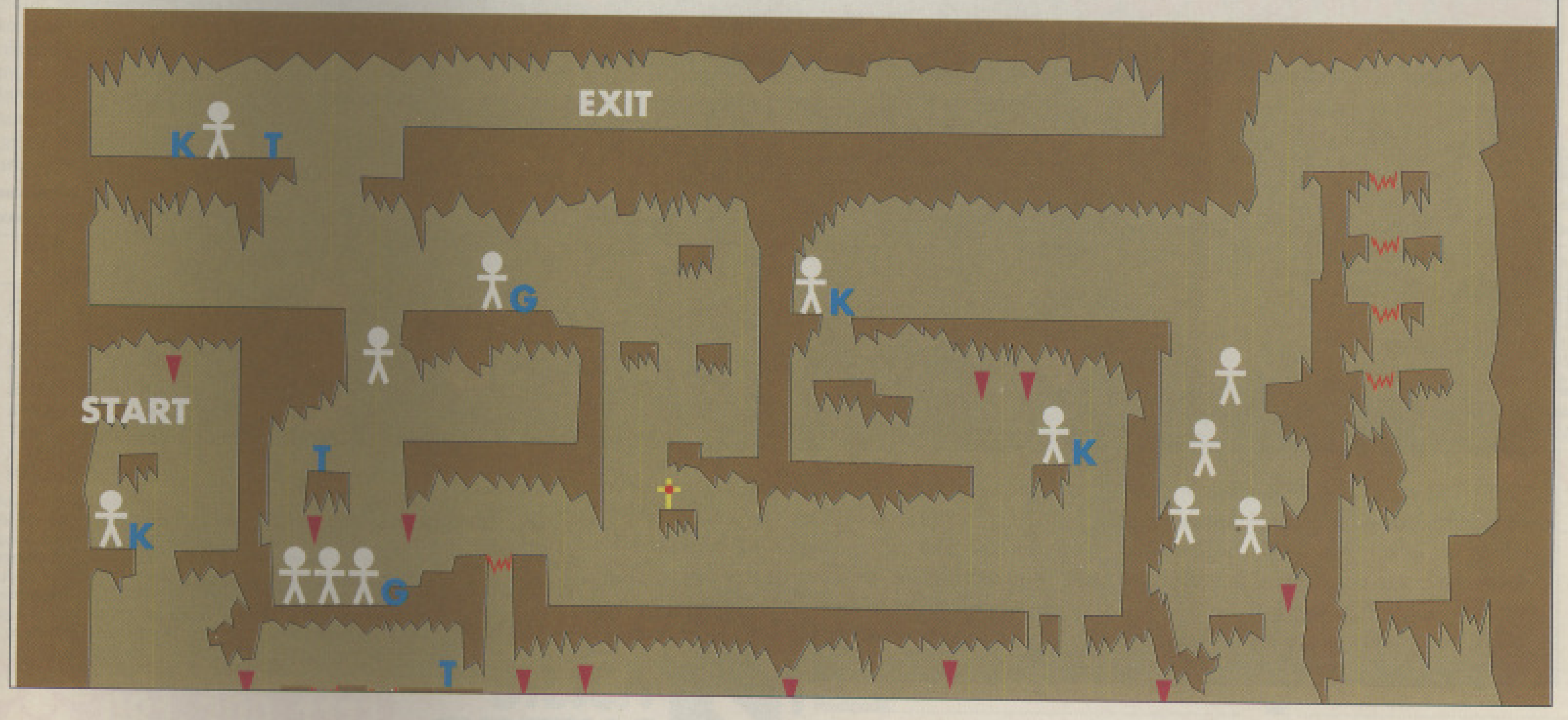


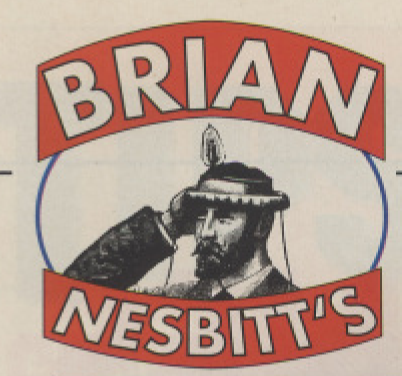


INDIANA JONES AND THE CATACOMBS OF FEAR

Obviously it's important to choose the correct archway, otherwise you'll end up wandering around the catacombs in vain. Having chosen the correct one, your biggest problem is with the fireballs. These are a lot larger than the stalactites and you need to time your run perfectly. The map should give you an indication of where to stand in order to judge things.

Once you've found the shield and are scaling the castle walls, keep an eye on the lightning indicator. As it strikes, try to be on a ladder or a rope. This prevents you from falling if your tile is shattered.





BRIAN NESBITT'S HELPING HANDS

Dear Brian,
I've been looking at my pile of uncompleted games, amongst which is *Voodoo Nightmare*. I have completed the first temple and all the other 'jobs', like reuniting the lion cub with his mother and saving the native, but I am unable to get any further.

I can get to two other temples, in one I am stuck behind some elephant tusks and in the other it's pitch black. What on Earth am I doing wrong?

Please help so as to restore a little sanity to my life.

A.C. Bernascone, Shoreham-by-sea, Sussex

The key is completing the temples in the correct order – Spider, Snake, Eagle, Ape then Lion. The dark temple you mentioned was Ape and is overcome by finding a light in the one of the previous temples. The tusks are actually plants(!) and need to be pushed.

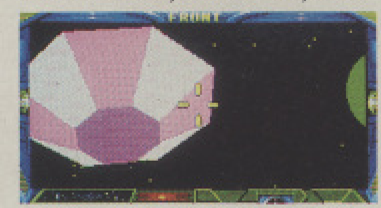
Dear Brian,
I recently purchased *Elvira* from Accolade and am having a lot of trouble with it. What I want to know is, how do you move when you put on the armour in the armoury? I keep becoming immobile.

Salihur Khami, Swindon, Wilts.

Armour is heavy stuff, you know. What you need to do is drink a few strength potions to give you the necessary Schwarzenegger-style power.

Dear Brian,
Please can you tell me what Retro Rockets are used for in the brilliant space trading game *Elite*. I have looked through the manual and it doesn't say anything about them.

David Abbott, Whitstable, Kent



Retro Rockets allow you to travel backwards. (That's more like it, straight to the point. I don't know, these letters that waffle on about God knows what, when more space could be devoted to...)

STAR TIP

THIS IS WHAT I LIKE TO SEE: someone using their brains to come up with a cheat instead of copying them from other mags or phoning the software houses ("While playing this game I just happened to discover that holding down the Tab key and typing Supercalifragalisticexpealidotius, while jumping in the air and singing I'm A Yankee Doodle Dandy, activates the cheat". Do you really think I fall for all that rubbish?). Chris Nyland from Gwynedd in North Wales has won himself £50 worth of software for this brilliantly simple, yet devastatingly cruel cheat for:

MEGATRAVELLER 1: THE ZHODANI CONSPIRACY

1. Generate a party of characters which will eventually be your final team. There should now be 15 spaces left on your disk.
2. Start to generate characters and keep them in their chosen service until they are forced to retire through old age. They will now receive large amounts of money for retiring (they earn most if they are Scouts and are less likely to get thrown out), as well as weapons and Vacc Suits.
3. Fill the rest of the character pool with these rich 'crumblies'.
4. Start the adventure from scratch with one of the original members and four of the crumblies. Go to the Starport and get everybody to deposit all of their money into an account. Now withdraw the money through the original party member, leaving one credit behind.
5. Go to the General Store and sell all of the crumblies' equipment – unless there is anything useful for the original party member – giving all the money to you know who.
6. Take the party outside and break them up. Now shoot all of the crumblies.
7. Go back to the Starport, save the game and recruit four more crumblies, repeating the above steps as many times as you like.
8. Once you've got a substantial amount of wealth, recruit the other original party members and continue your game.

CHEATS

PACLAND
On levels 1 and 2, jump over the third obstacle, then turn around and push it back by running towards it. When you've gone far enough, you are awarded a special bonus: Level 1 – Hard Hat for protection from falling ghosts, Level 2 – Limited Invulnerability.
FROM: RICHARD ROBERTS, CANVEY ISLAND, ESSEX

LOGICAL
To get to the screen designer, enter THE FINAL CUT as a password.
FROM: ADAM CHAPMAN, COULBY NEWHAM, MIDDLESEX

SUPERCARS 2
Enter player one's name as Wonderland and player two's as The Seer to be able to qualify no matter where you finish. You also get three grades of armour, three rams and engines and 99 pieces of ammo for every weapon.
FROM: MICHAEL DICKINSON, ATHERTON, MANCHESTER

LINE OF FIRE
On the options screen, type OPERATION FERRET for invulnerability. 0-9 will skip levels.
FROM: KEVIN FERNANDO, STIRLING, SCOTLAND

DAYS OF THUNDER
Pause the game and type COMEFLYWITHME to be able to fly!
FROM: ROBERT HILLER, SHEPPERTON, LONDON

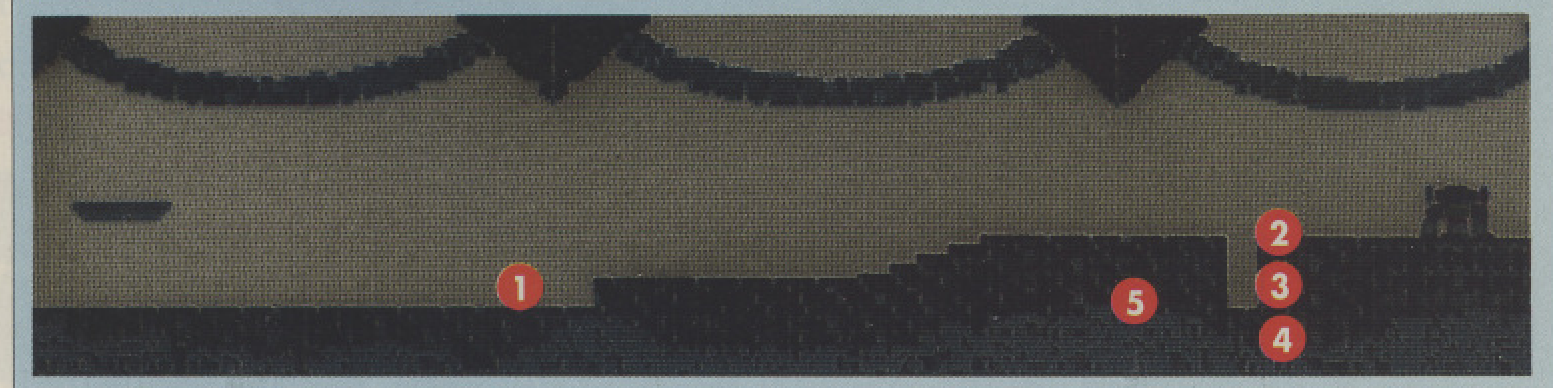
IK+
For a fighter with invincibility, simply press the Spacebar when you get knocked down.
FROM: NIALL BECKINGWOOD, HOLMSIDE, SUNDERLAND

LEMMINGS

TRICKY LEVEL 19 - CODE: CAJJLFMBFY

It's Friday, it's five to five and it's time to stop more of those cute little Lemmings from going SPLAT!

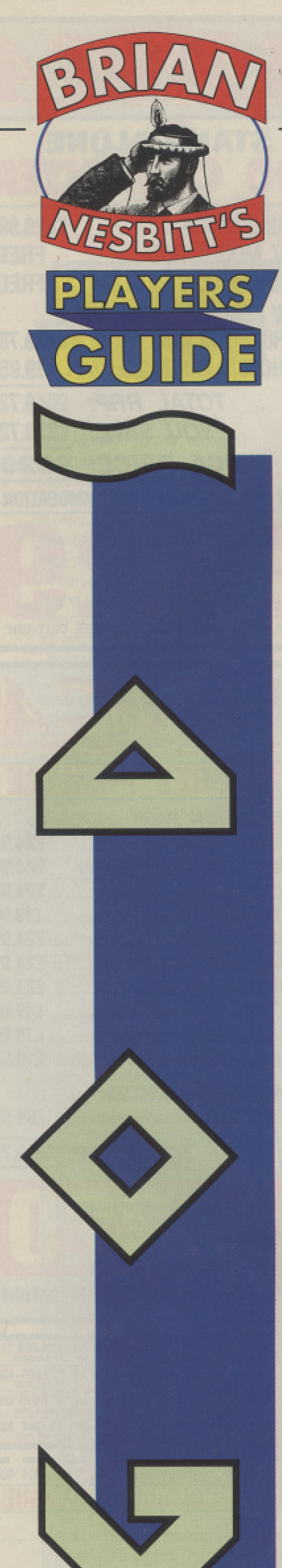
Continuing our series of level solutions, in this month's journey to the wild, untamed lands of Tricky we head off to level 19.



GEOFF DREWER OF MAIDSTONE in Kent is this month's (rather masculine) damsel in distress. He writes: "This level's beginning to make me want to commit suicide myself. Tell me the solution, go on, pleeease."

Well, how could I ignore such a heartfelt plea (answers on a postcard please)? So, just for you Geoff, here's level 19. Don't forget, if you've got a problem, if no one else can help, and if you can find me, then maybe you can send your plea to the address on the contents page, heading your envelope **Long-Life Lemmings**.

1. Climb.
2. Dig down at the third notch.
3. Build.
4. When facing left, dig with pick-axe.
5. Dig across.



Last month they covered the whole of Level One, as well as potions and monsters. This month the Bitmaps take you through Level Two and offer advice on weapons.

WEAPONS HAVE ATTRIBUTES which define their behaviour and effectiveness. The weapon's 'hit point' score determines how powerful it is. For example, to kill a monster with 20 hit points would require 20 throws of a one hit point weapon (such as a knife) or four throws of a five hit point weapon (such as a fireball). Obviously, the higher the hit point rating the better.

A weapon can either stop when it hits a monster or travel through it. Weapons which travel through monsters are clearly more effective as they can do even more damage. You should take this ability into account when choosing your weapons. For example, in a situation where you are firing at three monsters in a line, a throwing star (two hit points) is much more effective than a mace (three hit points), because the throwing star does at least two hit points worth of damage to each alien (a total of six plus) whereas the mace only achieves three hit points damage in total.

The third characteristic which should be taken into account is whether or not the weapon collides with walls when it is thrown. Weapons which go past walls are usually more effective. A general point to bear in mind is that the value of a weapon reflects its usefulness.

EXTRA LIVES

Extra lives are plentiful in *Gods*. Not only can they be found in treasure rooms, but they're also awarded for clever play and scoring points. Extra lives can also be given to help a player who is doing badly.

They are awarded for points at the following milestones: 50,000; 160,000; 300,000; 500,000 and then after every 200,000 points.

Fire Crystals are also awarded for scoring points and are given at the following scores: 100,000; 250,000; 400,000; 600,000 and then after every 200,000 points.

These bonuses only apply when playing from the start of the game (level one).

If you use a password to start from another level then bonuses, equivalent to the number of levels skipped, will be missed. For instance, starting at level three, your first extra life is at 300,000 points and your first fire crystal is awarded at 400,000 points.

LEVEL 2

WORLD 1

The World Key to exit world one is located in the gem room, which is situated on top of a platform, some distance above ground level. The key is much too high to reach by normal means, but the block that it rests on may be lowered by bringing three gems into the room. You must bring them in the correct order – ice, fire then water. When the platform is lowered, collect the key and exit World 1 through the door by Lever 4.

Hidden Puzzles

1. To get to the treasure room

When you first start Level 2, walk to the right and press the hidden Switch 1. This will open a trap door below. Walk left and kill the two centurions. If you have more than one life they will reveal a gold treasure chest key. Collecting this key will also trigger traps throughout this world.

Climb down into the chamber below the one you started in and walk to the right until a thief appears. Leave the thief to jump up and steal the shield potion sitting behind the traps on the platform above. Now use the gold key to lure him back down and kill him to get the shield. Climb up past the traps. Pull Lever 1 to reveal a treasure key and a thief to collect it for you. Make sure your shield has run out before pulling the lever or it will kill the thief.

Enter the treasure room through the door to the right of Lever 5.

2. To enter the bonus room

Experiment with Lever 3. Make sure you have enough energy before entering.

WORLD 2

The most direct route through the pits is as follows.

Climb down the ladder to the platform where the narrow arc rests. It is usually better to ignore the narrow arc token if you already have a standard arc.

Walk to the right hand edge of the platform and jump onto the ladder to your right.

Jump onto the platform by Lever 1.

Press Lever 1 to blow up the trap below.

Climb back down and land on the platform below.

Go down the ladder to the right. Get off at the first opening on your left. This is Pit 1.

Blow up the traps by pulling Lever 2.

Get the room key.

Return to the ladder and climb back up to the top, exiting to your right.

Keep walking along this platform to the right and drop off the edge.

You are now in Pit 2. Walk right and up the ladder.

Walk right and jump over the gap.

Go right and down the next ladder and collect the teleport key.

Go to Lever 6 and pull it. This closes the first trap door in Pit 3.

Drop down.

Pull Levers 7, 8 and 9 to close each new trap door in turn, allowing you to progress to the bottom of Pit 3.

Open the two side doors to your right and go through the door facing you between Levers 11 & 12. This will teleport you to the top of Pit 4.

Enter the door to the right of lever 15 and collect the world key from the ship room.

To exit the world, climb down to the bottom of Pit 3 and open the left hand door. The World exit door is along the corridor to your left.

Hidden Puzzles

To get to the treasure room

There are three chalices lying around the pits. Take them to the ship room to receive a treasure room key. The treasure room is entered through the door to the left of Lever 3.

The Shop

Buy spears and Power Potions.

WORLD 3

World 3 is split into two halves, the mosaic puzzle and the candle puzzle.

The mosaic puzzle

You start in the Mosaic Room. There are four pieces of mosaic which you must find and bring here.

Pick up the first piece from the right hand side of the room and walk left to replace the first piece of mosaic.

Pull Lever 1.

Kill the two centurions revealed and collect the trap key.

Reset Lever 1 to reveal a moving block.

Jump onto the moving block and pick up the door key.

Pull Lever 2 to reveal the hidden door.

Pull Lever 3 to move Block 1.

Reset Lever 2 to open the door.

Along this corridor are four rooms. These are the Crypt, the Apothecary, the Wizards Study and the Armoury.

In these rooms are several objects. The Globe, the Skull, and the Jar of Herbs.

To find the missing three pieces of the mosaic, take the Skull to the

WEAPONS

Type	Cost	HP	Stop on Walls	Stop on Aliens
Knife	02500	1	YES	YES
Throwingstar	05000	2	YES	NO
Mace	07500	3	YES	YES
Axe	10000	4	NO	NO
Fireball	12500	5	YES	YES
Hunter	15000	5	NO	YES
Magic axe	15000	3	YES	YES
Spear	17500	6	NO	NO
Time bomb	20000	20	NO	NO
Lightning bolt	30000	25	NO	NO

In Level Four the power of the axe increases to 12 HP and its value to 17,500

TREASURE

Treasure	Value	Treasure	Value
Pile of coins	00002	Diamond	00500
Crystal	00075	Gold mask	00800
Jewel	00150	Water crystal	01000
Small bag of gold	00200	Fire crystal	01500
Large bag of gold	00400	Iron treasure chest	01000
Gold plate	00400	Steel treasure chest	02000
Necklace	00500	Gold treasure chest	03000

GODS LEVEL 2

Treasure Room, Chapel, Study, W3 Start, Mosaic, Boss Room, W3 End, Wizards Study, Armoury, Apothecary, Crypt, W 2 Start, Treasure Room, Ship Room, Pit 1, Pit 2, Pit 3, Pit 4, W2 End, Tower, W1 Start, Gem Room, Bonus Room, Treasure Room

KEY

Trapdoor key · Room key · Teleport key · Door key · Treasure key · World key · Vase · Trapdoor · Moving block · Switch · Teleport stone · Hidden switch · Trap · Giant jump potion · Shopkeeper · Alien attract potion · Breakable block · Herbs · Candle · Globe stand · Cross · Urn · Chalice · Ice gem · Water gem · Fire gem · Light · Globe · Skull · Mosaic

Crypt, the Globe to the Wizard's Study and the Jar of Herbs to the Apothecary. The quickest route is, Armoury, Crypt, Apothecary, Wizards study.

Return all three pieces of mosaic to the Mosaic room and a teleport stone will appear.

The teleport stone will take you to the second part of World 3.

The Candle Puzzle

Walk left killing all monsters until a trap key is revealed.

Return to Lever 15. Pull it and moving Block 2 will rise from the floor.

Jump onto the moving block and go up the ladder.

Climb up the ladder and kill the wall monster – this will reveal a spear token.

Pick up the trap key and climb back down the ladder.

Walk left to Lever 17 and pull it.

Climb down the ladder. Walk right. Jump over the trap and pull Lever 18. This closes the trapdoor underneath Lever 19. Climb back up and jump onto the trapdoor.

Use Levers 19 and 20 to close trap doors and make your way up. Collect the trap key on the left.

Jump onto moving Block 3 and ride it towards the right.

Jump up onto the ledge and retrieve the candle.

Go to Lever 22 and pull it to move Block 4 and climb down through the opening revealed.

Make your way to the Study. The candle reveals the door key here.

Go to Lever 26 and pull it to gain entrance to the Dragon's Lair.

Hidden Puzzles

To get the gold cross

Reset Levers 19, 20 and 21. This will destroy the traps which prevent you from reaching the gold cross, which is very useful if taken to the right place.

The Dragon

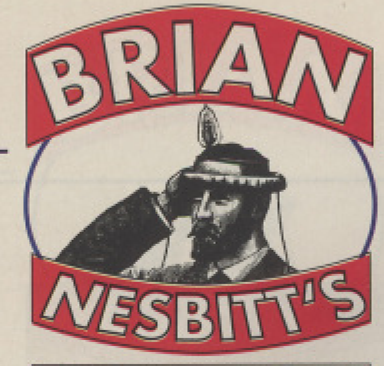
Alternately duck and shoot to kill the Dragon. Don't force him too far over to the right or, when he dies, the treasure revealed will drop off the bottom of the screen and be lost.

The Shop

During the first world of Level 3 you will almost certainly have to pick up a mace which will cancel your spears. Sell the spears now by buying one throwing star. Spend you money on fireballs and save the rest to spend in the next shop.

Next month the Bitmap Brothers will take you through the final two levels of Gods.





CONTACTS

MY FRIENDS, I HAVE A VISION. One day I see a nation of Contacts, a land governed by the sort of people who answer calls at all hours and know every game in existence backwards. It will be a strong nation, a proud nation, a nation where men are real men and women are real women and I sit in command, leading my army of Contacts, crushing all before me, forcing others to bow at my command and subject themselves to my every whim. Power, ha ha, I love it.

And now back to your regular programmes...

WARNING!!!

NOW PAY ATTENTION, this is important. In the interests of safety, it is vitally important that whoever wears the trousers in the house (and that's just a phrase, I'm not being sexist, I'm not implying that anyone actually has to wear trousers. I mean skirts, blouses and dresses would look very nice on a woman... not that they have to wear them you understand. If women want to wear trousers then that's fine by me... not that anybody has to conform to my ideas or anything, I mean...) has granted their permission for their home to become a nerve centre in the fight against troublesome games.

NAME: Michael McParland
ADDRESS: Park Lane, 6 Newry Road, Belleeks, Newry, Co. Down, BT35 7PE
TELEPHONE: (0693) 878695
TIMES: Sensible Hours Only
GAMES: Batman The Caped Crusader, Battle Squadron, Black Tiger, Blood Money, Bubble Bobble, Car-Vup, Chase HQ 1 & 2, Cybernoid, Exolon, F29 Retaliator, Golden Axe, Helter Skelter, Impossamole, Kid Gloves, Lemmings, Licence To Kill, Lotus Esprit Turbo Challenge, New Zealand Story, Nitro, Pang, Rainbow Islands, Rampage, Rick Dangerous, Robocop, RVF Honda, R-Type, Shinobi, Shadow Of The Beast 1 & 2, Silkworm, Space Ace, Spirit Ninja, Strider, Stunt Car Racer, Super Hang-On, Super Wonderboy, Sword Of Sodan, SWIV, Test Drive 2, Tin Tin On The Moon, Toyota Celica GT Rally, Treasure Island Dizzy, Turrican 1 & 2, Twinworlds, Untouchables, Xenon 2 Megablast, Z-Out.

NAME: Kieron Hardie
ADDRESS: 12 Greenbank Road, Maybank, Newcastle, Staffs. ST5 0RU
TELEPHONE: (0782) 625534
TIMES: Monday to Sunday – 5.30pm to 8.00pm
GAMES: Back To The Future 2, E-Swat, Nitro, North And South, Shadow Of The Beast 2, SWIV, Z-Out, plus many more.

NAME: Matthew Tambling
ADDRESS: 12 Alexandra Road, Brecon, Powys, Wales, LD3 7PD
TELEPHONE: (0874) 611270
TIMES: Monday to Sunday – Before 9.00pm
GAMES: Atomix, Baal, Back To The Future 2, Barbarian, Batman The Movie, Bombuzal, Bubble Bobble, Chase HQ, Days Of Thunder, Double Dragon, E-Motion, F20 Retaliator, Golden Axe, Great Giana Sisters, Gauntlet 2, IK+, Indiana Jones And The Last Crusade, Kick Off, Kid Gloves, Lemmings, Licence To Kill, Lombard RAC Rally, Major Motion, Microprose Soccer, MiG-29, New Zealand Story, PGA Tour Golf, Populous, Puffy's Saga, Rainbow Islands, R-Type, Shadow Of The Beast 2, Silkworm, Sim City, Speedball, Stunt Car Racer, Super Off Road Racer, Teenage Mutant Hero Turtles, Test Drive, X-Out.

NAME: Jayne Thorpe
ADDRESS: 29 The Chase, Leverington Road, Wisbech, Cambs. PE13 1RX
TELEPHONE: (0945) 582260
TIMES: Monday to Sunday – Before 9.30pm
GAMES: Action Fighter, After The War, AMC, Army Moves, Atomic Robokid, Atomix, Awesome, Baal, Back To The Future II, Barbarian, Batman The Movie, Battle Squadron, Bloodwych (maps & guide), Bombuzal, Brat, BSS Jayne Seymour, Cabal, Cadaver (maps), Captive, Carrier Command, Car-Vup, Chaos Strikes Back, Chuck Rock, Crackdown, Cybernoid II, Defender II, Dragon Breed, Dragonscape, Dragon's Lair II, Drakkhen, Dungeon Master (maps & guide), Dynamite Dux, Dynasty Wars, Eliminator, E-Motion, Enchanted Lands, E-Swat, Eye Of The Beholder (maps & tips), Flood, Gauntlet II, Gods, Gremlins II, Helter Skelter, Hero Quest, Immortal, Impossamole, Interphase, James Pond, Kid Gloves, Killing Cloud, Klax, Lemmings, Light Corridor, Monty Python, Narco Police, Never Mind, Nightshift (codes), Nitro, Oops Up, Operation Thunderbolt, Pacland, Powermonger, Rainbow Islands, Robocop II, R-Type, Secret Of Monkey Island, Shadow Of The Beast II, Space Quest IV, Super Cars 2, SWIV, Teenage Mutant Hero Turtles, Time Machine, Torvak The Warrior, Venus The Flytrap, Xenon, X-Out, Z-Out.

NAME: Stephen Woolridge
ADDRESS: 24 The Rise, Sevenoaks, Kent, TN13 1RQ
TELEPHONE: n/a
TIMES: n/a
GAMES: Afterburner, Amegas, Archon 2, Atomix, Batman The Caped Crusader, Batman The Movie, Beach Volley, Bubble Bobble, Buggy Boy, Captive, Chase HQ, Colorado, Conqueror, Double Dragon, Escape From Singe's Castle, Future Wars, Ikari Warriors, Insanity Flight, James Pond, Kick Off 2, Killing Cloud, Kid Gloves, Last Duel, Manchester United, Maniac Mansion, Manic Miner, Microprose Soccer, Midwinter, Midwinter 2, Night Shift, Ninja Spirit, North And South, Operation Wolf, Paradroid 90, Player Manager, Police Quest 2, Powermonger, Puffy's Saga, Purple Saturn Day, Rainbow Island, Roger Rabbit, Rolling Thunder, Simulcra, Space Ace, Speedball 2, Super Off Road Racer, Teenage Mutant Hero Turtles, Thundercats, Tower Of Babel, Turbo Outrun.

NAME: Matthew Pringle
ADDRESS: 39 Moorside Gardens, Eccleshill, Bradford, Yorks. BD2 3RE
TELEPHONE: n/a
TIMES: n/a
GAMES: Afterburner, APB, Arkanoid, Barbarian, Batman The Movie, Beach Volley, Beverly Hills Cop, Bio-Challenge, Car-Vup, Chase HQ, Chip's Challenge, Cybernoid, Darkside, Defender Of The Crown, Denaris, Dogs Of War, Dominator, Double Dragon, Dragon Ninja, Dragonscape, Dragon's Lair, Driller, Empire Strikes Back, E-Swat, Eye Of Horus, Falcon, Fernandez Must Die, Flood, Flying Shark, Forgotten Worlds, Future Wars, Gauntlet 2, Gazza 2, Ghouls 'n' Ghosts, Gold Runner, Gravity Force, Gremlins 2, Hawkeye, Hard Drivin', Horror Zombies From The Crypt, Hybris, Ikari Warriors, Impossamole, Indiana Jones And The Last Crusade (Both), Interphase, It Came From The Desert, James Pond, Judge Dredd, Karate Kid, Kick Off 2, Last Duel, Leatherneck, LED Storm, Lemmings, Line Of Fire, Menace, Mickey Mouse, Narc, Narco Police, Nebulus, Nitro, Olympic Challenge, Operation Stealth, Operation Thunderbolt, Outrun, Pacland, Platoon, Prince Of Persia, Rambo 3, Return Of The Jedi, Rick Dangerous, Road Blasters, Robocop 1 & 2, R-Type, Secret Of Monkey Island, Shadow Of The Beast 2, Shinobi, Silkworm, Sly Spy Secret Agent, Solomon's Key, Sorcery, Space Ace, Space Harrier, Starglider 2, Star Ray, Street Fighter, Strider 1 & 2, Stryx, Supercars, Super Goldrunner, Super Hang-On, Switchblade, SWIV, Sword Of Sodan, The Spy Who Loved Me, Thunderblade, Toyota Celica GT Rally, Trailblazer, Trained Assassin, Turrican 1 & 2, Untouchables, Vigilante, Virus, Wizball, Xenon 2 Megablast, X-Out, Xybots, Yellow Peril, Zak McKracken And The Alien Mindbenders, Zillion 2.

NAME: C.J. West
ADDRESS: 15 Kings Road, Holt, Norfolk, NR2 56PB
TELEPHONE: (0263) 713171
TIMES: Monday to Sunday – 5.30pm to 10.00pm
GAMES: Afterburner, APB, Arkanoid, Awesome, Barbarian, Batman, Castle Master, Chase HQ, Cybernoid, Elite, Fantasy World Dizzy, Ghouls 'n' Ghosts, Golden Axe, Midnight Resistance, North And South, Shadow Of The Beast 1 & 2, Space Ace, Speedball 2, Stunt Car Racer, Switchblade, Test Drive 1 & 2, Total Eclipse, Trailblazer, Turrican 2, Untouchables, Virus, Weird Dreams, Wishbringer, Wizball, Zork 1 to 3.

NAME: Kashif Rehman
ADDRESS: 186 Uxbridge Road, Southall, Middlesex UB1 3DX
TELEPHONE: (081) 574 6353
TIMES: Weekdays – 4pm to 5pm, Weekends – until 10pm
GAMES: Batman The Movie, Beach Volley, Chase HQ, Double Dragon 1 & 2, Dragon Ninja, Dynamite Dux, E-Motion, Future Basketball, Golden Axe, IK+, Ikari Warriors, Ivanhoe, Killing Game Show, Klax, Manchester United, New Zealand Story, Outrun, Rainbow Islands, Rick Dangerous, Robocop, Rolling Thunder, Silkworm, Speedball 2, Super Hang-On, Turrican, Wizball.

If you are going to use a Contact, then please follow these two guidelines:

1. Respect the times printed. There's nothing worse than just drifting off to sleep at night when the phone rings (and contrary to popular belief, 'sensible times only' does not mean three in the morning).
2. Please send an S.A.E. for written queries.

So you think you've got what it takes to be a Contact huh? You think that you can withstand the pressure of answering 20 phone calls a minute while writing seven replies, all at the same time? Okay, send us your details as described below and we'll soon weed out the men from the boys.

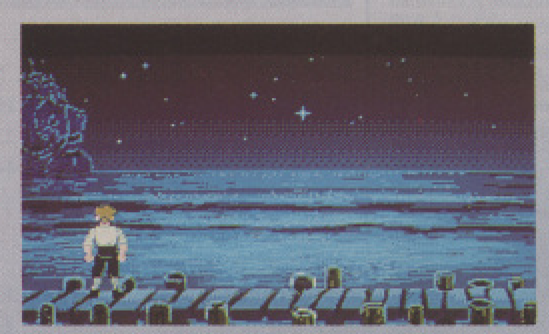
Name:
Address: (don't forget your postcode)
Telephone Number: (don't forget your area code)
Times To Call: (don't forget your secret code... sorry)
List Of Games Completed (in alphabetical order):

To give you something to do when the phone stops ringing, we'll send you a free piece of software from our vast coffers. Send everything to: Amiga Contacts, The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.

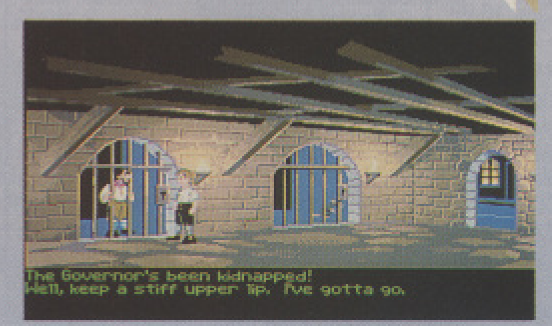


Still wondering what happened to the Governor? Can't find a crew for your boat? Can't find your boat? Then read on, as we bring you part two of...

THE SECRET OF MONKEY ISLAND



AS GUYBRUSH WATCHES the ghost pirate LeChuck sail off with his beloved Governor Marley towards Monkey Island, his heart fills with rage. He instantly vows to rescue her no matter what, and sets off to find a crew and a boat.

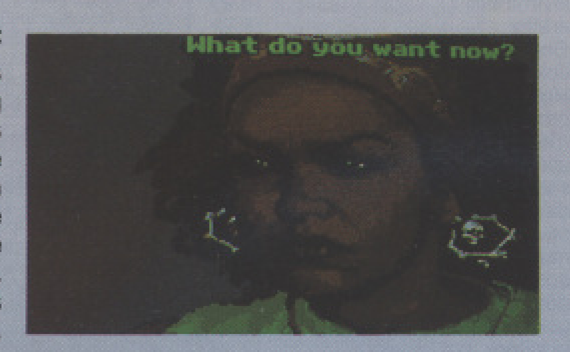


HIS FIRST THOUGHT IS of the prison. If he can rescue that friendly Otis guy, perhaps he will be grateful enough to join him in his quest. Sure enough, Otis agrees. Now all Guybrush has to do is figure a way to break him out.

HOPING THAT THE IMPORTANT PIRATES will be able to help him (after all, they must have broken out of more prisons than anyone), Guybrush runs to the bar. He is surprised to find the bar empty – it looks as if LeChuck has scared everyone away.

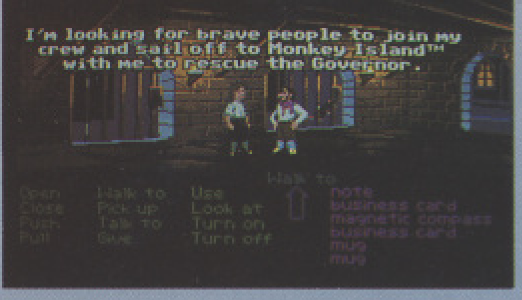


POURING a mug of grog, Guybrush stumbles on the answer. Grabbing mug after mug, he heads for the jail, juggling the corrosive grog between the melting mugs. He throws the grog at the lock which then melts. Then he watches as Otis runs away...





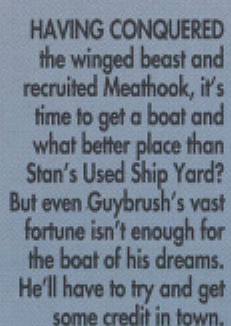
NEXT UP IS THE swordmaster. Having someone else as good as himself at swordfighting will be handy. Showing her the note that LeChuck left behind is enough to convince her to do her civic duty. She goes off to pack. Guybrush goes off to find someone else.



GUYBRUSH CAN'T THINK OF ANYONE ELSE who will be useful on Monkey Island, so he decides to explore the unknown parts of Melee. Making his way to the northern shore, he can just make out a house on a small island. But how can he get across?

OF COURSE! The rubber chicken with a pulley in the middle! Guybrush uses it to swing along the cable to the island. Entering the house, he meets a large tattooed man with a hook instead of a hand, who promises to join him as long as he passes one small test...





HAVING CONQUERED the winged beast and recruited Meathook, it's time to get a boat and what better place than Stan's Used Ship Yard? But even Guybrush's vast fortune isn't enough for the boat of his dreams. He'll have to try and get some credit in town.



GUYBRUSH HEADS for the shop, learns the code for the safe containing the credit notes and tries to fill out the form, but the shop keeper sees through him. Because he won't open the account, Guybrush gets rid of the old man and sets to work on the safe.



BACK AT THE BOAT YARD, Stan tries to flog Guybrush off with all the extras. Guybrush refuses all of them and employs some hard bargaining tactics until an affordable price is reached. The boat is taken to the dock and Guybrush waits for his crew.



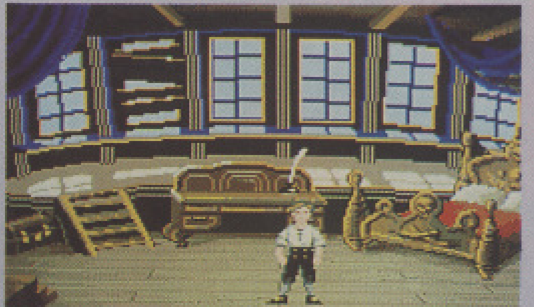
LAST TIME ON MONKEY ISLAND: Guybrush Threepwood wanted to be a pirate, he fell in love with Governor Elaine Marley, he found a rubber chicken with a pulley in the middle, he was nearly drowned by Sheriff Fester Shinetop, he defeated the Swordmaster in armed combat, he found the buried treasure of Melee Island and he became a fully fledged pirate just in time to watch the Governor being kidnapped by the ghost pirate LeChuck.

Confused? You will be after this month's episode of The Secret Of Monkey Island.

HIS CREW, IT SEEMS, aren't prepared to wait for Guybrush. No sooner have they set sail than the prospect of going to a dangerous island, added to the no-pay factor proves to be too much. The crew mutinies and refuses to listen to Guybrush.



STUCK IN A RUT, Guybrush searches the rest of the boat. All he finds is an old diary, a box of cereal with a prize key and a soup recipe. With nothing better to do, he gathers the ingredients (or pertinent substitutes) for the soup.





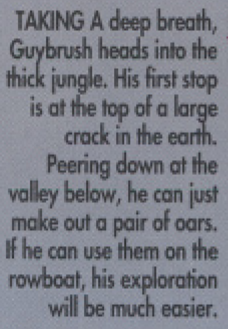
WINE, GUNPOWDER, CINNAMON, mints, ink, Jolly Rogers, cereal, even the rubber chicken with a pulley in the middle goes into the kitchen pot. As soon as the final ingredient is entered, the pot seems to explode and Guybrush passes out.



WHEN HE AWAKES, Guybrush finds that they are off the coast of Monkey Island! Seeing the cannon and remembering his circus days, he grabs some gunpowder and rope and sets light to a T-Shirt. Lighting the fuse, he hurries to the nozzle...

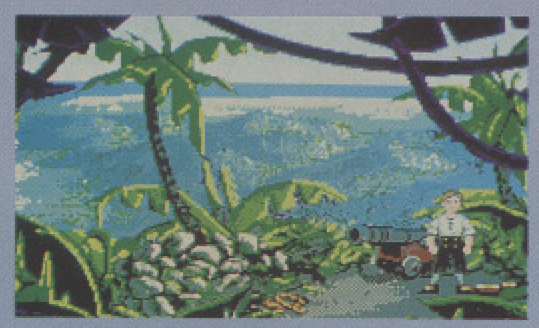
... AND IS BLASTED out over the sea and onto the beach. He's made it, he's done what nobody has managed before – apart from LeChuck, his crew, the Governor and the previous Captain. He pulls himself out of the sand and pockets a nearby banana.





TAKING A deep breath, Guybrush heads into the thick jungle. His first stop is at the top of a large crack in the earth. Peering down at the valley below, he can just make out a pair of oars. If he can use them on the rowboat, his exploration will be much easier.





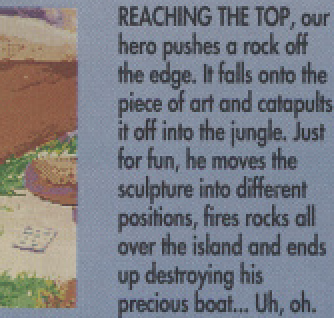
THE SEARCH for climbing rope takes him to a fort on the north-west edge of the island. He finds a cannon and some cannonballs,with gunpowder nestling in the nozzle, while a coil of rope and a spyglass sit on the floor. He helps himself.



AS HE makes off, the fort's owner, Herman Toothrot, discovers him. Some quick talking by Guybrush results in his escape and he makes his way down to a large dam, blocking a river. On the far side are some footholds leading up. Guybrush investigates.

THE MAKESHIFT staircase leads to what can only be described as modern art. Guybrush pushes and pulls but can't find a use for it. There are some more stairs leading up, so once again Guybrush The Pirate becomes Guybrush The Rock Climber.





REACHING THE TOP, our hero pushes a rock off the edge. It falls onto the piece of art and catapults it off into the jungle. Just for fun, he moves the sculpture into different positions, fires rocks all over the island and ends up destroying his precious boat... Uh, oh.



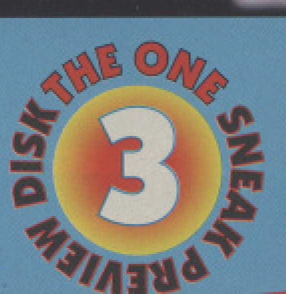
Now that the Governor has gone, will Guybrush ever find true love again? Now that the boat has gone, will he be able to get home again? Now that the rubber chicken with a pulley in the middle has gone, will he get a replacement? These questions and more will be answered in the next (and final) episode of The Secret Of Monkey Island.

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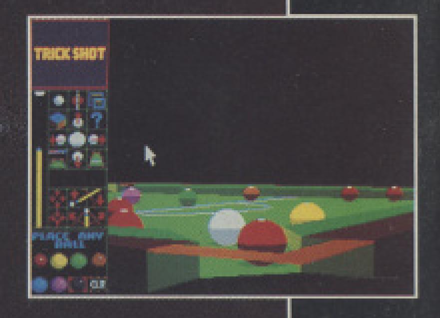
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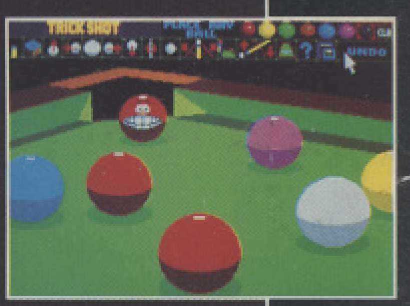
'WHIRLWIND' SNOOKER

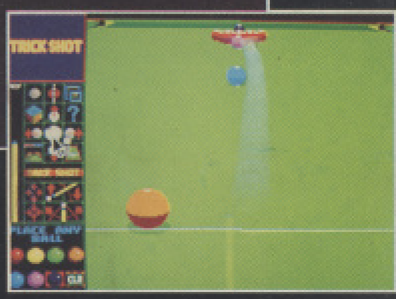
BY ARCHER MACLEAN

















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